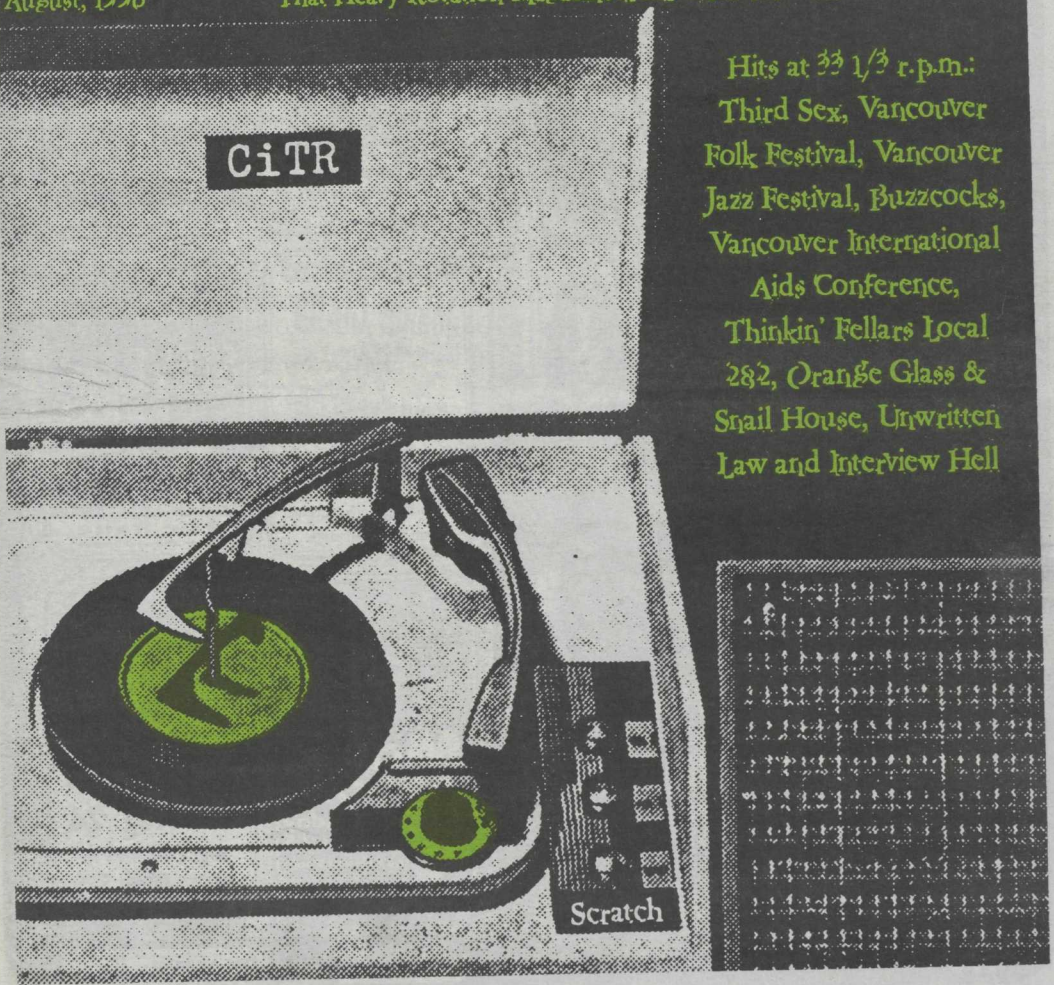
DiSCORDER

August, 1996 That Heavy Rotation Magazine from CiTR 101.9 fm Free!



Hits at 33 1/3 r.p.m.: Third Sex, Vancouver Folk Festival, Vancouver Jazz Festival, Buzzcocks, Vancouver International Aids Conference, Thinkin' Fellars Local 282, Orange Glass & Snail House, Unwritten Law and Interview Hell

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Ben Harper

Sat. Aug. 24

Vogue Theatre 9pm

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I AM.

QUOTE OF THE WEEK!

"Not even boot camp is as tough as being in Rock 'n' Roll" - PATTI SMITH

DiSCORDER

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DEADLINES: Copy deadline for the Septembe issue is August 14th. Ad space is available until August 15th and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

From UBC to Langley and Squamish to Bellingham, CITR can be heard at 101.9 fM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CITR DJ line at 822-2487, our office at 822-3017 ext. 0, or our news and sports lines at 822-3017 ext. 2. Fax us at 822-9364, e-mail us at CITR@UNIXG.UBC.CA, visit our web site at http://www.ams.ubc.ca/citr or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, B.C. CANADA V6T 1Z1.

August 1996 - #163

dis-cover

After seeing his work on the covers of many other magazines, DiSCORDER finally paid the big bucks to *Scratch* to come up with this month's cover.

He's one *hot potato!!!!*

dis-contents

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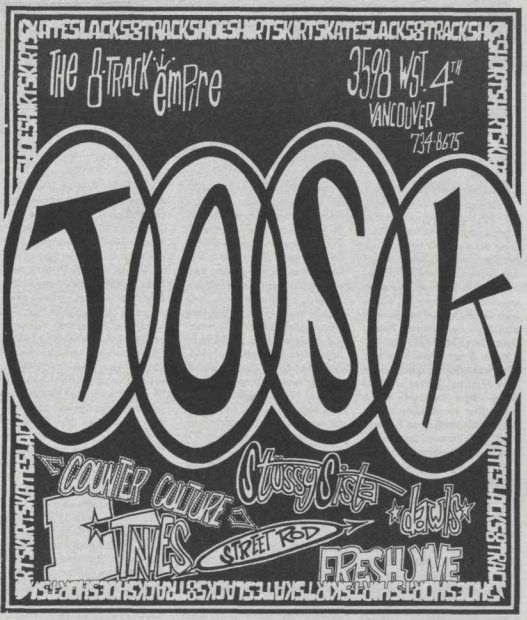

Scorching Hot
SUMMER HITS!
ON SALE THIS MONTH:

Meet John King, our latest part time employee, affectionately known as Hammer Bear. John's impressive knowledge of pop punk and garage rock has proven invaluable here, being the final peice in our comprehensive indie puzzle. Thanks John!

CUB- *Box of Hair*..... $8.78 LP $11.84 CD
CLAWHAMMER- *Scuse The Excursion*..... $9.65 CD
NEGATIVELAND- *Over the Edge Volume 2*..... $14.92 CD
LAMBCHOP- *Hank*..... $7.90 10" $10.96 CD
VARIOUS- *Punk Nation Unification*..... $11.84 CD
D.B.S.- *If The Music's Loud Enough*..... $11.84 CD
VARIOUS- *Chicken Bomb (6 Finger Satellite, Make-Up, Dog Faced Hermans, etc)*..... $9.87 CD
VARIOUS- *Wood Panel Pacer Wagon (100 punk bands!)*..... $10.96 LP + 7"
DUOTANG- *The Message*..... $3.50 7"
MAOW- *The Unforgiving Sounds Of*..... $11.84 CD

THE SCRATCH LABEL

Upcoming fall releases to mollify you:
NIMROD - *selftitled CD*
CLIMAX GOLEN TWINS
-Imperial Household Orchestra CD
MANY MOODS OF MARLON MAGAS
-Melt your Gold 7"
DUOTRON - CD
BEATNIK FILMSTARS
-All Popstar Are Talentless Scum CD

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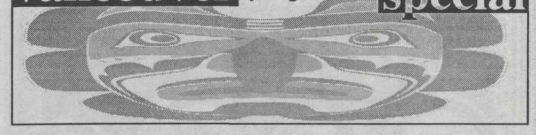
vancouver special

by megan mallett



The last month of the summer brings us lots of news from the Vancouver rock world. In what seems to be the most exciting news yet, this year's **Rock for Choice** show, scheduled for late September/early October, sure sounds excellent. Although venue-less at the moment, organizers Denise and Meegan have already confirmed **Team Dresch, Sleater-Kinney, Kinnie Starr, Puncture** and **Sparkmarker!** ... Remember how Michael Turner's **Hard Core Logo** was made into a movie last year? (Directed by Bruce McDonald, none the less.) Well, Keith Porteous seems to be heading the making of a Hard Core Logo tribute album. A tribute album to a nonexistent band? Yeah. And it sounds pretty cool too, with Vancouver content from the likes of **Kinnie Starr, 54 40, The Odds** and **cub**! Look for a possible October release date ... **Superconductor** have returned from what sounds like an interesting tour down to and back from Los Angeles. On the Oregon-California border (Roseberg, Oregon, to be exact), the brakes and rear wheels of their van caught on fire. Luckily the band escaped unharmed, although they later learned from their towtruck driver that if they had driven one mile further, their van would have most likely exploded. On the up side, their shows went well and they are planning to record their Communion Records debut sometime in September ... Speaking of tours, **Strain** are getting set to take off on their second European tour at the end of this month. This time they plan to be out of the country for two months! Look for a variety of Strain releases (two 7"s, and a full length) on New Age and Heartfirst Records. Also look for a **Brand New Unit** 10" on Melodiya and a **Capone** CD EP on Heartfirst; both should be at a record store near you by early September ... Celebrating their new full-length, **Speedbuggy** are currently on a Canadian tour ... **Oh Susanna** is doing very well for herself; with a two page feature in *Huh*, an American national magazine run by the same folks who do *Raygun*, and a 3/4 page article in the industry bible *Billboard*, she is receiving offers from all sorts of labels! ... Look for new **Tear Garden** coming to you soon on Nettwerk! Kevin from **Skinny Puppy** and Ryan from the **Legendary Pink Dots** are teaming up for a new release ... Cub's *Box of Hair* CD is doing extremely well, charting at number one on both CMJ and Gavin (both college-type industry charts). They have completed a video for their first single, "Freaky," which was directed by Joe Klotz, who has also done videos for **Sugar** and **Juliana Hatfield**. On the touring front, it sounds like these three women will be very busy, with plans to hit not only the US (with the likes of **Sebadoh** and the **Queers**), and Canada (headlining!), but also Europe (with **J Church**), Australia, New Zealand and Japan! ... More from Mint: look for a **Huevos Rancheros** ep and a **Duotang** full-length comin' soon ... Look for **Wandering Lucy**'s guitar stylin's on the new **Dub Narcotic** (one of Mr. Calvin-Beat Happening-Johnson's bands) full length ... Be sure to check out this year's **Under the Volcano Festival of Art and Social Change**. Go to Cates Park in North Vancouver on August 11th and participate in 11 hours of rocking the status quo. Honouring the Decade of Indigenous Peoples and spotlighting women performers in **Grrrlapalooza**, feature acts include **Tribe 8, Kashtin, Third Sex**, rapper **151, Veda Hille, Trish Kelly, Jody Coyote, Faith Nolan, Farah Palmer, Mary Longman** and more! Tickets are by donation, recommended $5-$10. They still need volunteers, so if yer interested, call 254-7057. For more information on the festival, call 254-8782 ... For all you rockabilly fans out there, **The Main Street Ranch** has opened! This is a new store which will showcase the work of local artists and musicians. Have a wander down to 2412 Main Street and check them out. (For more information call 874-3766) ... **Contrary to rumours, Zulu Records' stars** knockdown-ginger **are NOT breaking up!**

New Releases

The Fiends- *The Fiends* (Dionysus -from California!) ... **The Electrosonics** - 3 song S/T ep (Quiddity/Drive-In Records-from Michigan!) ... **Speedbuggy** - *Max. Size Approx. 30 Inches* (Squirtgun Records) ... **Wandering Lucy** - *Leap Year* (K) ... **Another Joe** - *Pee Against the Wind* (Positive-Yup, the label run by the members of **Gob**.) ... **Corsage** - *Western Roll* (Emblem Records - Phil Smith is back! Featuring Nicole from **Coal**'s beautiful vocals on a couple of songs.) ... **Another White Male** - *Cattle* (A&M - Major label debut by these local boys.) ... **Jabber** - *Jabber* (Independent) ... **Sugar Crash** - *Fly* (Independent) ... **The Bughouse Five** - *Dark Days Passing* (East Side Records) ... **The Wheat Chiefs** - *Redeemer* (BangOn - Look for their video on Much Music) ... **Too Much Talk** - *Debut* (Parla Troppo) ... **Cozy Bones** - *Rogues of High Floundering* (Independent) ... **Custom** - *Custom* (Lifestyle Records) ... **Epsilon Knot** - *Edna* (Turtle)

All Ages Shows

The Potatomen, The Softies, Plumtree plus guests - Sat., Aug. 3rd at St. James Community Square, 7:30pm. Info at 872-1600. **Powell Street Festival** (Annual celebration of Japanese Canadian arts, culture and heritage) - Sat. Aug. 3rd and Sun. Aug. 4th at Oppenheimer Park - FREE!

Rock Against Prisons featuring **Kathleen Yearwood** and **Sandy Caulfield** - Sat., Aug. 10th at the WISE Hall.

Under the Volcano Festival - Sun., Aug. 11th at Cates park in North Vancouver. All day - admission by donation.

this month's

what kept us movin' and groovin' through the wee hours...

cub box of hair
talulah gosh backwash
delta 72 fish of member ship
buzzcocks all set
fastbacks new mansions in sound
seely parentha see
de la soul stakes is high
juicy olive juicy
product music vol 1
bechead beheaded
thinking fellers union 1 nope it lands
incredible force of junior
let the world fall apart
wedding present mini ep
henry's dress s/t ep
beat happening dreamy
analogue add
nerdy girl twist her
eliott sharp
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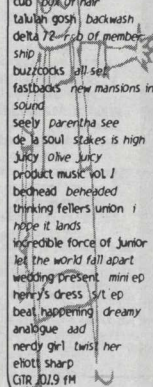
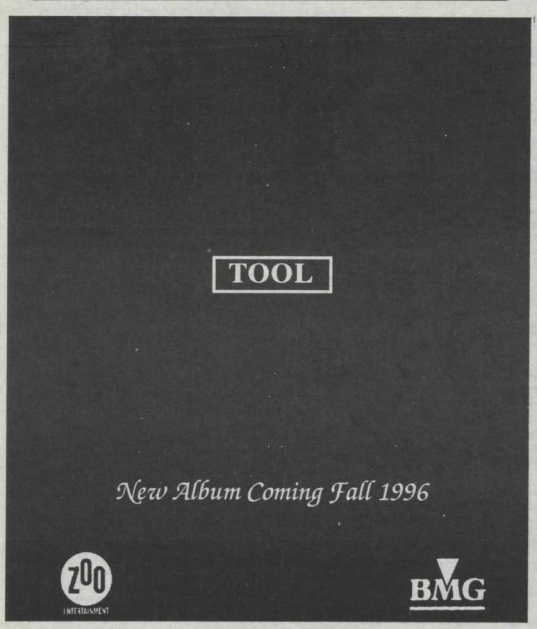
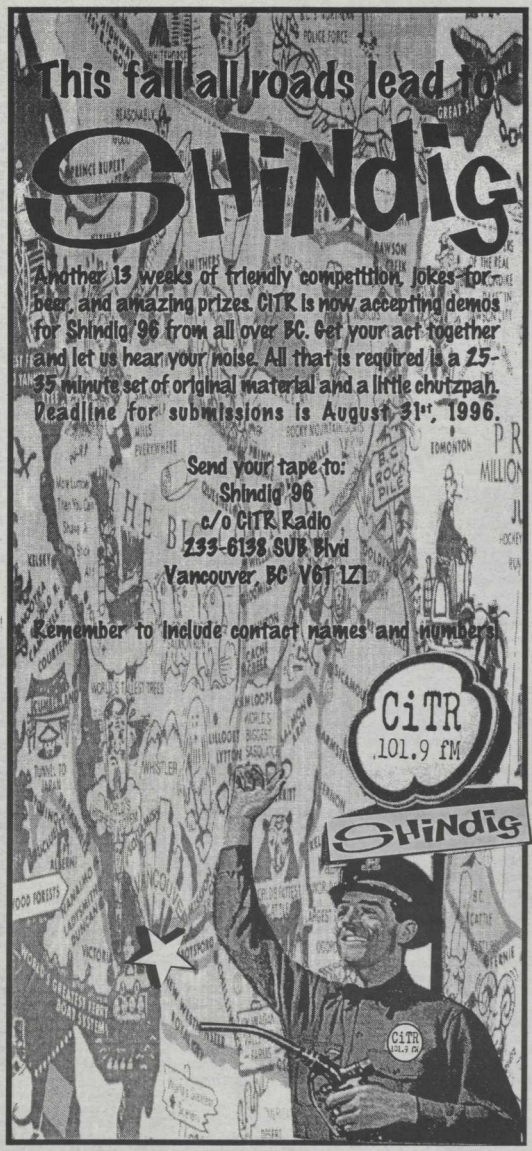


cowshead chronicles

i haven't been sleeping well lately. not at all. i seem to wake up throughout the night almost every hour on the hour. and sometimes i'm not even sure if i've actually been asleep or not. sort of like sleeping with one eye open. sure i drink a lot of coffee. but with out it i'm afraid my life would come to a screeching halt so for those of you who may be suggesting i give it up, bite your tongues. caffeine, for me, just sort of makes everything right. the very smell of coffee sends me into a tizzy, but enough of that. my sleep is of some concern to me. i have, as of late, been concerned with topics of a heady nature and often times find myself thinking about three or four different things as i'm falling asleep. it's hard to just clear your mind when you want to catch some zzzz's. some of my dreams have included people i haven't seen in quite some time. and have included me doing something's that i would never even think of doing in an otherwise awakened state. i have also of late been thinking about particular people. people who, at the moment, seem to be millions of miles away. that is not to say, however that these people are out of state, or province, quite the opposite. i see them quite frequently. regret plays a large part in my failing to get a good deep sleep. my mother says we only regret those things we don't do and not those things we do do. i'm not sure this is entirely true but for the most part i agree with her. i do have some deep regrets though that will never go away. and while i have a bad concept of time due to years of drug abuse i do remember certain dates with disturbing clarity. decisions made in january of 1993 head up the list as well as certain furtive movements made in april 1995 and again in october of the same year. oh well, what can you do? live and learn. but due to all of these outside forces i sleep like a man lying on a bed of nails. on my back, head up staring at the ceiling as if i'm looking for some answers. in fact, my ceiling is like a giant slide screen where pictures from my life appear with alarming realism. pictures from vegas, baltimore, mexico, edmonton, of high school, bars and cars, concerts, naked bodies and other things not easily noted here now. i have lately taken to the use of sleeping pills and things have gotten marginally better but my dreams are now more vivid and often disturbing. it's tough to determine which is the better of the two evils. maybe it's better to live with the giant slide screen, at least it's entertainment and i know the players.
gth...





For more info, contact Megan at 822-8733

Post Festival Blues

A Recap of the 1996
International Jazz Festival
June 21-30th @ various venues
by Justin Ho

The 1996 Vancouver Folk Festival @
Jericho Beach
by J. Bilan

Vancouver International Jazz Festival

I love jazz. Ever since I heard a recording of Joe Williams and the Count Basie Orchestra, there's been no better music. With this event, you've just got to take a chance with what you go and see. There's a lot of variety to choose from and the following are my thoughts on my experience at this year's Festival.

DIANA KRALL TRIO
GEORGE SHEARING
Friday, June 21
Orpheum

This concert featured a stellar combination of pianist/singer Diana Krall (who hails from Nanaimo, BC) and her trio, and piano legend George Shearing. I've caught Diana Krall for the past four years straight and have seen her rise through the Festival ladder from a free concert in Gastown, to an Alma Street club date, to a double bill at the Vogue a year ago, to opening night this year. Her set consisted mostly of material from her latest album *All For You* (a tribute to Nat "King" Cole), which was the theme of her performance at last year's festival. Diana beamed with confidence. Her trio, consisting of Russell Malone on guitar and Paul Keller on bass, was very solid and versatile, at times sounding like the intimate trio that they were and at other times swinging almost as hard as a Basie band.

The group sounded its best when doing ballads. A sensitive version of "They Can't Take That Away From Me" breathed new life into a song I was beginning to get sick of. The recent passing of the legendary Ella Fitzgerald was inspiration for a touching rendition of "Dream A Little Dream of Me" (Krall had been rehearsing this for a tribute to Ella at Carnegie Hall). The duo of Malone and Krall on "You're Looking At Me" was as intimate as can be and she brought the house down on "Comes Love," where she squeezed in a few bars of "Fever" at the end.

After Krall, there seemed no fitting follow-up than British pianist/composer George Shearing. Counter to my fears that he wouldn't be responsive to the audience, he was practically a chatter box, recounting story after story, telling joke after joke. Accompanied by Toronto-based Vancouver emigrant, Neil Swanson, the duo showcased their interplay with their opening tune called "Freedom Jazz Dance," in which Shearing switched into his classical persona for a few bars.

Most of the evening was consistent with the Cole tribute. Other highlights were his rendition of an old Nat Cole classic, "That Sunday That Summer," which I found particularly moving, and an un-amplified "Nature Boy." He even surprised the crowd with a vocal version of the Cole Porter classic, "Every time We Say Goodbye," improvising on the words to include a safe driving message to all those in the crowd using their cars to get home.

Gastown Jazz
Saturday, June 22

With such a ride at the opening night gala behind me, I made my usual trek the next afternoon down to Gastown to catch all the free music. I only caught the last ten minutes of the **PJ Perry Quartet**, but I can honestly tell you that they were swinging as hard as any band that I've seen. I was also very impressed by trumpeter Ingrid Jensen, another Nanaimo native. I only heard a bit from the Winnipeg group **Blue Meanies** and I have only one word to describe them - loud!

ELLIS MARSALIS TRIO
JOHN HART TRIO
Sunday, June 23
Vogue Theatre

Guitarist John Hart opened the evening with a safe and short set with bassist Phil Baker and drummer, former Vancouverite, Rudy Petschauer. As for the music, they opened their set with a hard swing, "I'm Getting Sentimental Over You." The best tune would have to be the ballad that was dedicated to his child.

When Ellis Marsalis came on stage, the audience knew it was in the presence of greatness. The combination of his pristine touch on piano and his tight trio were impressive. I was particularly pleased with his true-form rendition of Oscar Peterson's "Weatland," about which he said, "If I'm going to tour across Canada, I better learn something Canadian."

ABBEY LINCOLN
Francois BOURASSA TRIO
Monday, June 24
Vogue Theatre

When the Abbey Lincoln performance came the following night, I was ready for some more vocals and I was not disappointed. People who were expecting a singer to blow their toupees off with technique, perfect vocal skill, and intonation only set themselves up for disappointment. There were times when her young trio was not in sync, and her voice was not the strongest it could have been, but she more than made up for it with her emotion, style, and charm. A highlight was her rendition of Bob Dylan's "Mr. Tambourine Man."

Francois Bourassa opened the show; his set can be summed up by quoting one of my friends who said, "He could be opening for John Tesh." Playing all originals, Bourassa had very full sounding chords and good technique, but his music never really clicked with me. I found my eyes getting heavier and heavier as the 48 minute set went on.

PHIL WOODS QUINTET
STRATOCHIEFS
Tuesday, June 25
Vogue Theatre

The Stratochiefs, all from Vancouver, was fronted by trumpeter Kevin Elaschuck. He's a very talented trumpeter, and I felt very guilty for falling asleep. It's not that the band was bad — it was just another case of not clicking with the music.

The energy and excitement that was lacking in the opening act's set, was in full flight with Phil Woods and his band. Adding another instrument for harmony lifts the music to a whole new dimension. Trumpeter Brian Lynch was a worthy advisor to Woods' powerful alto sax. The most impressive of the group was its youngest member, pianist Bill Charlap. Hunched forward into the piano keys and bobbing up and down to his playing, he had enough intensity for the entire band. I was already impressed with his recent work with vocalist Carol Sloane, but seeing this young piano player live just blew me away.

DEE DANIELS
Thursday, June 27
Vancouver East Cultural Centre

The format for the VECC (a great venue) concert was a little different from the Vogue ones. There were no opening acts and no intermission. So for next year, remember to go to the washroom before the show!

If Diana Krall's vocal stylings can be likened to a combination of Shirley Horn's touch and Carmen McRae's confidence, then Dee Daniels is by far the closest to the late greats Sarah Vaughan or Ella Fitzgerald. She displayed all of what seemed to be a four or five octave range. The highlights for me came when she moved to the piano to perform the roles of both singer and player.

Her trio was steady. I enjoyed Seattle pianist Larry Fuller, but I was less than pleased by the locals: bassist Russell Botten, and drummer Craig Scott. I've seen them perform better before (with Diana Krall a few years ago), yet they seemed rather blase that night.

Though her vocal skills were dazzling, the real treat was her stage presence. She was truly an entertainer. Most of the evening she was speaking to the women in the crowd, telling them that men are pigs, but they can't help themselves. "It's a gene thing," she said, "it's our job to help them see the light!" She had herself and her audience laughing on the floor.

KATE HAMMETT-VAUGHAN QUARTET
The Jazz Cafe

My last evening of my festival schedule was a new free venue, and a very popular one at that. I almost didn't attend the show and afterwards I wished I hadn't. Hammett-Vaughan was not the problem — her voice was in good form, but her band wasn't.

Another problem was the stage setup. The lighting scheme for the backdrop of the performers felt like the kind used for the '80's show Switchback. But what was most irritating were the cameras.

If you can't wait until next year (I'm waiting for a headlining vibist), go catch some action at the local clubs or better yet, catch the varied jazz programming on CiTR.

(Catch Justin's radio show (Justin's Time) every Thursday 2-3pm! Other Jazz-related shows: The Jazz Show, Mondays 9pm-12am; Rebel Jazz, Tuesdays 1-3pm)

Folk's Not Dead

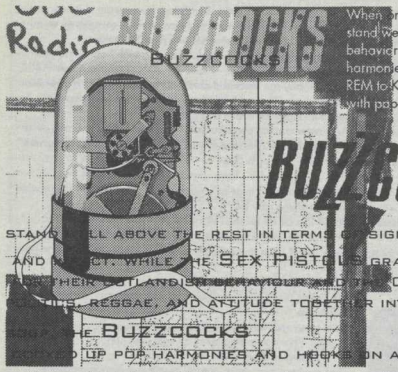
It used to be when I was younger that I would say "Folk Festival? Who listens to FOLK music?" Well, back in those long, hot, sunny days of the Winnipeg summer I was introduced by a friend of mine (who incidentally played in a punk alterno band at the time) to the Folk Festival experience. I've been a devout fan ever since.

A Folk festival is unlike any other form of music festival. The similarities are there, of course: you have the crowds, the food, the souvenirs, and obviously the music. But with the Folk festival comes something more. Joe Strummer of the Clash once commented that punk rock has very little to do with music and a whole lot to do with attitude. Cliche as this might sound, it holds true for all forms of music, folk included. Despite my somewhat narrow beliefs of the past, I discovered there was an incredible variety of music available to me, from traditional folk melodies to passionate world beat rhythms. For me, the best thing about a Folk festival is the attitude and spirit of everyone around you, audience and performers alike. This year's Vancouver Folk Festival was no exception.

In keeping with the traditional folk attitude, there was a feel of spontaneity in the air. Artists from across the globe presented a wide variety of political views and musical styles. Folk music can be viewed as a balance between anger and protest, and speaking one's mind. A wonderful part of the Folk Fest is the lack of pretense shown by both performers and audience alike. The performers invite audience participation throughout various workshops during the day and the entire air of the event is very relaxed. Once the heat of the afternoon gives way to the softer light of evening, a crowd gathers for the main stage event. What is truly amazing about the evening main stage performances is the unity one experiences with the other listeners. Although you are sharing space with several thousand people, the music has this uncanny ability to fill the gaps between people, leaving one with the sense that you are part of the music as if you were watching the performance in a small, private club.

What does this all add up to? Basically that the folk festival is beyond words. It is an attitude and an experience that cannot really be described. The performers this year were top notch as always, and as they are too numerous to review fairly, I can't go in to detail. What can be said is that if you have yet to experience the Folk Fest, then you are in for a supreme treat. Dismiss any stereotypes you may have about folk music, for it is an attitude every bit as strong and alive as punk rock, and it is definitely worth checking out.

Check out CiTR's Folk music programmes: The Edge on Folk, Saturdays 8am-12pm, and Flaming Caterpillar, Mondays 6-7pm. See the Dial for complete listings, including other World Beat and speciality music programmes.

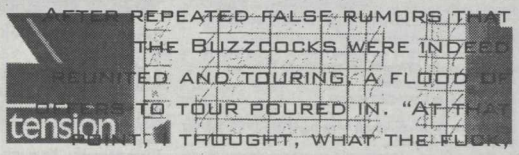


When one considers the bands that were most instrumental in the grand explosion of punk in the late '70's, three groups stand well above the rest in terms of significance and impact. While the Sex Pistols grabbed headlines for their outlandish behavior and the Clash strung politics, reggae, and attitude together into one great soup, the Buzzcocks cooked up pop harmonies and hooks on a spoon of punk and mainlined the whole damn thing. Influencing everyone from Peter Buck of REM to Kurt Cobain, Manchester's Buzzcocks have landed on North American shores touring to support *All Set*, an album with pop-bite that amazingly is only the band's fifth studio album.

On the phone from Seattle, head Buzzcock Pete Shelley seems at ease with the idea of the Vancouver show being the 20th anniversary of their first gig as a band (Manchester, 7/20/76). "If you would have asked me ten years ago if I would still be in the Buzzcocks, I would have laughed at you. Only when pigs can fly. Mind you I have it on good authority that if we play for another five years, we will be inducted into the R&R Hall of Fame. I'm hoping Eric Clapton will do the honors." After repeated false rumors that the Buzzcocks were indeed reunited and touring, a flood of offers to tour poured in. "At that point, I thought, what the fuck, people must be interested in hearing us again. I know a lot of people would rather hear us and bands like the Sex Pistols again over, well let's just say, over bands that should just go away." Contacting original member, guitarist/vocalist Steve Diggle, and recruiting drummer Phil Barker and bassist Tony Barber in 1989, Shelley and the revamped lineup took to the road and eventually recorded *Trade Test Transmission* in '93, an album equal to their early work.

Three weeks into the tour, Shelley seems content on the reception the band is receiving and the mix of the crowd. "We seem to be getting the old fans showing up for the shows but there are a lot of new faces as well. When we played Denver, a guy came up to me and asked me what part of The States we were from," he says with a chuckle. Concentrating on their newer material at the shows, the band still plays a swath of the old classics. "If we didn't play 'Orgasm Addict' or 'What Do I Get?' we'd get lynched. Besides, the old chestnuts still sound great roasted over an open fire ... The audiences here in the States and Canada are good though. There seems to be more passion in the crowd. In England, I think there is this sense of bands being flavor of the week and it makes people more cynical." With the popularity of bands such as Green Day and Offspring, obviously wearing out their copies of the Buzzcocks seminal 1979 compilation *Singles Going Steady* before going into the studio and recording their million sellers, Shelley shrugs it off. "We never made the big money. I guess that's why Howard (Devoto) is a photo librarian now," he laughs, "but if any bands want to send me money, I'll give them my address."

As both Diggle and Shelley carry a few more wrinkles and a bit less hair on this tour, the question arose if they could still dodge flying beer bottles and spittle directed at the stage. "It's a bit different now. Before we came to North America for this tour, we played with the Pistols at Finsbury Park in London. They had a bit of a barricade between us and the crowd. The only thing that made it on stage was a toothbrush. Even punks have to fight tartar."• by Pieter Hofmann



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MCA

MAOW

Who are you? (names, ages, instruments played, and place of birth)

Neko Case: 25, drums, Alexandia, Virginia, USA.

Tobey Black: I'm 23, I play guitar, and was born in New Westminster, BC.

Corrina Beesley-Hammond: I am 26, I play bass and sing, and was born in Calgary, Alberta.

If the USA and CANADA went to war, whose side would the individual members of Maow fight on? Where would you go to avoid the draft?

C: To avoid the draft I would gimp up my leg which would start a "new modern primitive" trend and this fame would keep me from the front lines like Elvis.

T: I think I would have to side with Canada because we need all the help we can get, even though I'm not sure if I would be of any assistance considering I suffer from chronic fatigue. But boy, can I shoot a gun.

N: I wouldn't fight. I'd just stay home and bitch about it. I'd call my Canadian friends and bitch about it too. I wouldn't be able to take sides, I'm more a North American now. I'd go to my boyfriend's house to avoid the draft.

Meow vs. Meow. It all seems very sinister. What's the story behind the name change?

T: It is all very sinister. Who would have thought there was [another Meow]? We tried to come up with a compromise with the 'other' Meow but they were unwilling to budge. Since we are nice people who would rather not waste money on lawyers and legal fees, we decided to change the name to MAOW. I recently saw their CD in Chapel Hill North Carolina but it was $20 and I decided it wasn't worth it. We're more famous than them now anyway!

C: Luckily the name is so silly it wasn't hard for us to give it up.

Is Maow really "Woman" minus the "n"?

N: No, but that's very clever.

C: Of course we planned it that way.

T: I don't get it!

Has Maow recovered from winning CiTR's 1994 Shindig Battle of the Bands?

T: I think we've moved on to more things to worry about and Shindig is merely a faint memory.

C: Thanks to professional counselling, yes.

N: We had the last laugh on that scam. Our CD that we made with the winnings kicks ass!

Why was your seven inch on Twist Like This [Records] called *I ruv me too*?

N: It's a line from "Turning Japanese" by the Vapors. They are one of my favourite bands of all time. They are strangely ignored in the "New Wave Revival," which is O.K. with me — it's my little treat. Keep OFF!

T: Yeah, why was it called that?

Corrina:

a)were you really almost an extra in the movie *Slacker* ?

b) Is getting married to Beez of the Smugglers the punkest thing you've done?

C: I was solicited on the street, I guess.

a) It was for a 'casting session' but I moved to Baltimore, MD and didn't go. I would have ended up on the editing room floor no doubt, anyway.

b) I think it would have been more punk to marry a balding Baptist, but Beez was the only *real* choice I had. It's all worked out for the best now.

Have any of Maow eaten a whole bucket of Haagen Daaz in one sitting?

N: CC does it regularly.

T: God, it's almost impossible not to.

C: I can easily eat more than one pint in a sitting. My favourite right now is "Peanut-Butter-Burst" (Please DONATE!)

Tobey, what's the biggest thing you've stolen from a department store?

T: Probably a shirt. I never stole a lot of big stuff, just a lot of stuff. But, I'm completely reformed now and don't condone stealing at all.

If you could endorse any product, what would it be and why?

C: Haagen Daaz, of course; Ben & Jerry's ice cream in America; diet cat food (Technical) for my slightly overweight, awesomely wonderful cat, Timu Beesley-Hammond; and Reno's Breakfast.

N: Grits because they are delicious — though I can't find them in Canada to save my life — and the AMC Rambler Classic 660, because they are the finest cars ever made. I would also endorse JC/DC recording studio in West Vancouver. John and Dave are the most fun and patient men on Earth!

Any new outfits constructed for your summer cross country trek? Will the themes of "Fur Bikinis" and "Nurses" carry on through '96?

T: As of yet, we don't have any new outfits. The nurse thing started because I received mine as a gift for my birthday. Who knows what the next theme may be.

N: I'd like us all to dress like YMA Sumac. None of us look very Inca though, we're too white trash. Maybe we'll all dress like the Pope. We'd have to wear sleeveless robes though. They'd be hard to play in.

C: The brightness, coolest colours come in synthetic fabrics, which are hotter than hell. I am going to look into cool, natural fibres, like hemp.

Ask yourself ONE question and answer it.

N: Q> What are you going to do with your life?

A> I'm gonna be a Country Western star.

That reminds me, check out my country-western supergroup, The Weasels, coming to a gig near you soon.

T: Q> Why is Neko promoting another band?

A> Only Neko can answer my question but I am unable to contact her lawyer.

C: Q> What do you say when you are constantly asked to play bass and sing in other bands?"

A> Sorry, I'm too musically dedicated to the quality sounds of MAOW.

Anything else to add?

N: Thank you for not asking any stupid gender-related questions. I hate being held accountable for every female fad in Rock n' Roll.

C: Ditto on what Neko says.

Discography:

Meow: *I Ruv Me Too 7"* (Twist Like This Records)
c/o Matt Marillo, PO Box 540995, Houston, TX, 77254 USA

MAOW: *The Unforgiving Sounds of MAOW* full-length (Mint Records)
c/o Mint Records Inc., PO Box 3613, Main Post Office, Vancouver, BC, V6B 3Y6

email CC or MAOW at: beez@unix.inforserve.net

INTERVIEW HELL

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BLISTERINE INTERVIEW HELL

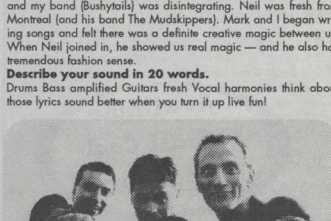
Who are you? (formation details, previous band experiences, names, ages, etc.)

Marky (Marcellus) Wallace on vocals and bass, Neil Persia on drums, and me (Malcolm Tente) on guitar and vocals.

We formed in April 1995. Mark wanted to leave his old band, Pure, and my band (Bushytails) was disintegrating. Neil was fresh from Montreal (and his band The Mudskippers). Mark and I began writing songs and felt there was a definite creative magic between us. When Neil joined in, he showed us real magic — and he also has tremendous fashion sense.

Describe your sound in 20 words.

Drums Bass amplified Guitars fresh Vocal harmonies think about those lyrics sound better when you turn it up live fun!



Did Heatmiser from Portland destroy HeatMiser (Malcolm's former band) from Vancouver? Please explain the story.

Yes. My HeatMiser formed in 1992. Portland's Heatmiser emerged shortly thereafter. They got signed to a major label and released a record. All of a sudden, people kept coming up to us at shows and telling us that they, too, were from Portland. It destroyed our sense of identity and self perception. We loved the name. It really fucked us up. However, Portland's Heatmiser are really nice. They send me their CDs and were totally sincere about the fact that they didn't mean to steal our name.

Why did Malcolm quit Bushytails?

I wasn't having fun and I wasn't happy. Essentially, the band was negative bad karma, groupthink and I was the leader of the band. Bushytails explored and wrote about the dark side of life. It wasn't me, and I love Cody and Jeff and it wasn't fair to them. I wanted to write honest songs and lose the pretentious "fear the size" shock-value macho-pose of Heatmiser/Bushytails.

Why did Mark quit Pure?

Pure became a real downer for Marky. He accomplished all he could within the tight confines he was given. He had played with the same guys since he was recruited for their first band, After All. I think he wanted to do his own thing, because Pure is pretty much The Jordy and Todd Show. Chippendales wasn't hiring, so he called me.

What is the connection between Blisterine and dbs?

Neil and I worship dbs. Andy is the best guitar player in Vancouver. Jesse got us a gig in North Van. He's one of the coolest people I know. All four of those guys are amazing. Bushytails used to play shows with dbs. Jesse is Cody's (ex-Bushytails) brother. PLUG: Cody has a great new band called "The Peters."

Has it been easy getting gigs under the moniker "ex-members of Pure"?

Haven't tried it. Should we?

What is the difference between drumming in Montreal and drumming in Vancouver?

According to Neil, Montreal is a different time zone and it is much colder in the winter.

We're obsessed with Pure here at Interview Hell. Even though you're no longer in the band, Mark, please, please, elaborate on your backstage experiences in Kingston, Ontario on the "Bog Bad and Groovy Tour" with Bootsauce. Come on!

I'm sure if Mark were here, he'd reply: "It's a blast to be alive!"

Has anyone been mean to Blisterine?

Very poetic. No. Everyone is wonderful.

Why does one of your songs have a bass line that apes a Public Image Ltd. bass line exactly?

All of our songs ape PiL songs, exactly. Please insert your name as the answer to the previous question.

Ask yourself two questions and answer them.

Why? Are you bored or something? I have enough trouble trying to figure out the chords to "This is What You Want, This is What You Get"!

Discography:

We have just finished recording our first record. We wrote, played, recorded and produced all the songs in our garage on borrowed and rented gear.

Contact name and address:

Malcolm Tente at 604-541-9691 or malcolmt@wimsey.com

PAID ADVERTISEMENT

Dear Discorder,

On July the Fourth, at the Railway Club, I played my last show with Gaze. I remember, and it seems like a long time ago now, when I first met them and how excited I was to be asked to join their band. Megan, Miko, and Paul wrote, played, and sang truly enjoyable songs, both fun and fast and beautifully, mournfully slow. Since becoming a member of Gaze I've learned a great deal about sharing, loyalty, honesty, and the support of other women.

Because of our lyrics and appearance and name, we may have given the impression that Gaze is a do-it-yourself band of feminists. I would very much like to take the opportunity to thank our many male friends and supporters who helped us from our inception to present day. They may have been invisible, but we would have done almost nothing without them:

Adam Sloan, original Gaze drummer, who set up our practice space, bought, loaned, repaired, and carried around our gear, and created some of the Gaze drumbeats I subsequently played. He recorded, engineered, and produced all our songs to date, at rock-bottom prices or for free, doing dub versions of all the songs as well. He also did sound for some of our gigs.

Randy Iwata of Mint Records, who drove around endlessly with band members and gear. He designed great posters and stickers, volunteered at our rented-hall gigs and benefits, and gave lots of complimentary encouragement. Randy is a behind-the-scene person who accomplishes so much, there are dozens of things he should be thanked for but I don't know about them: now that's modesty. My experience of his hand-on-help dates back to the time when I played drums for cub, another band with countless male supporters and backers! Thank you goes double for Randy.

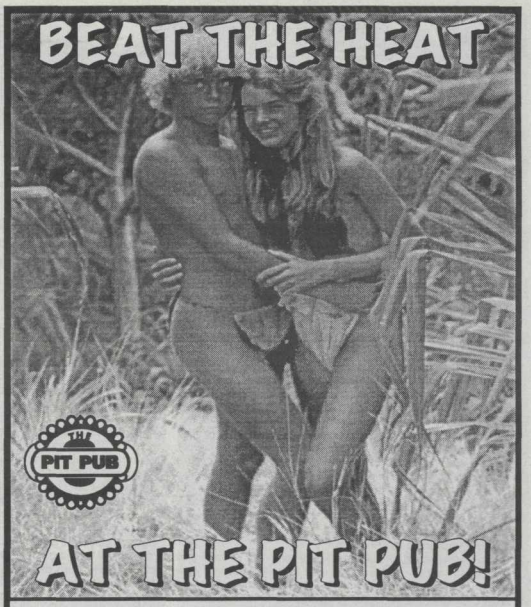
Paul "Lump" Loughlean, the guitar-playing scenester, the only "hip" member of Gaze. His sound was unique and delightful, his songs were very funny or very powerful. His criticism were deeply provocative. When he left to pursue his various musical projects and travels, I missed the laughs. Somewhere in Old Montreal, Paul is learning to tango, which pretty much says it all.

Adrian Bolden, Drummer for the Mach 111s, set up our second practice space in his bedroom, drove me and my gear to many gigs, did sound at rental-hall gigs, repaired equipment, and turned on switches when we couldn't find them. All done with great good humour and no sarcastic remarks. Brilliant.

Ryan Ogg, guitar-player for the Mach 111s, drove around endlessly with band members and gear, shopped for guitars, amps, microphones, and other bits and pieces too numerous to mention. He designed posters, hand-coloured posters, and postered posters. He volunteered as the techie, advisor, and concession/merchandise seller for rental-hall gigs, and provided guitar instruction and musical advice. These are the things he did that I saw, but there is a great deal left out regarding his contributions to our band, as is the case with Brian Wieser of the Tone Bursts. Brian invited us to appear at many of his events, and recorded three songs for us, for free.

To Garnet Timothy Harry, who loaned gear, David Wisdom of CBC Nightlines who played our songs and was extremely kind and supportive, and Dave of Pipe Dream, who drove band members around endlessly, my thanks.
What was it exactly that Gaze did for itself? Listen to the songs. Thank you again, Megan and Miko for asking me to be in Gaze.

Sincerely,
Valeria Fellini
Drummer and '80s Hair enthusiast



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XI International Conference on AIDS, Vancouver July 7-12

DiSCORDER'S Phat Nat roamed the various venues of the XI International Conference on AIDS, July 7-12. With recorder in hand, she sought out women of colour who would spare her some time. Most of her interviews focus on HIV/AIDS prevention that women are working on, and criticisms of the conference.

Florence Wellington, from Jamaica, is the coordinator with the Jamaica National Aids control program, in the western region, which has the highest incidence of HIV in Jamaica. Her program is trying to decentralize the program from the national level and to use innovative strategies to reduce the incidence of HIV in the population.

Why is popular theatre a useful tool for outreach?

I think that popular theatre is a very good way to reach people, because it involves people who are actually from the community in solving their own problems through drama, and it gives them the opportunity to rehearse these changes.

So, does performing popular theatre mean drawing from your own personal experiences as a primary source of material?

Yes, we draw on the experiences that people have, and we sometimes pose a problem to them and ask them how they think that their community can solve that problem. We ask people to portray problems as well as solutions, so they are more than theatre spectators — they are involved in the process of acting.

Why did you come to this forum?

I have been faced with the reality that some of the strategies that we have been utilizing have not been effective in getting people to change their behaviour; for example, things like lecturing: sometimes we give people pamphlets to read, sometimes we might have a radio program or a TV advertisement that doesn't allow for feedback. However, when you use popular theatre you encourage people to give feedback. I wanted to know how to do it more effectively.

Can you give me an example of how acting out an issue can make HIV/AIDS prevention more relevant to people outside of urban centres?

We have this HIV transmission game we use where instead of telling people what the virus does, we demonstrate it by people coming in and forming a protection around the person and getting different people to act as different viruses to infect the human being. When people leave with that experience they have a clearer picture and they will remember it more than if we just lecture them or give them something to read.

What does this popular theatre approach mean to people who have less access to education and resources that might tell them how to protect themselves?

I'm glad that you touched on education, because it's very, very effective with people who have a low literacy level; people can express themselves more comfortably through the medium of talking and acting. In terms of low resources you don't need a power supply to show a video. You just create it — your actors will be there. And more importantly, because it is drawn from the people's experiences it will be more relevant than anything else that we might import to show them what to do and how to do it. It will be owned by the community.

Can you tell me how you find the conference to be in terms of cultural relevance outside the west?

I have been to a number of international forums and sometimes you find that what might be applicable in one culture will not necessarily apply in another. But I also find that the sharing of ideas can trigger ideas about what you can use in your culture, and that is how popular theatre works to be innovative and culturally relevant.

Mahboobha Actar Kobitha-Bangladesh works with an NGO/CBO support organization called HASAB.

Living in a country like Bangladesh we have a real lack of information about HIV/AIDS. It is very difficult to do work in this area.

Why?

So many whys are there! Bangladeshi's are 90% Muslim. The culture, the attitude, the behaviours are more conservative. In theory, you see, they are conservative but the reality is very different. Nobody wants to talk about the sexual behaviour in a country like Bangladesh.

So how do you approach the subject?

We are taking the initiative to listen to the different audiences and learn about their communities. The garment workers, the slum-dwellers, the overseas and migrant peoples, rickshaw pullers, truck drivers; different communities with different behaviours. We don't say that we want to assess their sexual behaviours, but to learn about their daily life. How they start their day, from where they begin and from where they end their day. This information helps us to design the program.

How about an example, Kobitha?

I can give an example: we are working with garment-factory workers. Very interesting information we have collected, although the factory owners were not cooperative because they felt it would cause trouble for them, for their profit-earning situation. So we developed an advocacy program which is slowly changing the attitudes of some of the factory owners towards supporting their workers.

How do you work HIV/AIDS prevention and treatment into this strategy of learning about people's lives, or do you? Do people actually consider themselves at risk of getting an STD?

No. How we use our information is we look at women in different categories of risk. These women have their premarital sex, they have the multiple sex practices, they have sex with their marriage partner who may be infected. Their working environment is not so good, so maintaining their personal hygiene is absolutely impossible, which helps them to be vulnerable to STD's, which leads them to greater risk of HIV infection and then AIDS.

Can we talk about sexophobia as a cultural barrier to disease prevention?

I want to say that yes, sexually transmitted diseases exist there, but they don't want to disclose it to others. The doctors are not interested in treating STD patients because the social values say that they are sinners. This is social taboos, you see? But the circumstances help them to be in this situation. How? When you are living with four, five, six, seven people in a single room and with a partition of a jute cloth. That is the barrier between people (not latex) and everybody knows that human beings have sex. And after intercourse, to wash, there is no possibility.

Indra-Malaysia Aids Foundation

What is your impression of the conference so far?

There are a lot of activists going around saying they are working for the Asian cause, but they are white activists and they don't know what the "Asian cause" is all about. I come from Asia and we don't do things this way. I think that is really an insult to us. Western culture may see our lack of such expression as suppression. In Malaysia we do have a lot of trouble getting the government to act on HIV/AIDS prevention and treatment but we don't go around disrupting people. I think it's a really bad show. It's very un-Asian and it gets a bit irritating when they say they are fighting for the Asian cause ...

How do issues of criminality affect the way in which drug-users can protect themselves and gain access to health services?

Drugs are a big problem in the country. We have around 15,000 people in Malaysia infected with HIV, and about 80% of them are drug-users. We have 3 NGO's who work specifically with drug-users and its not a rehabilitation centre but they provide services and support. Drug use is illegal, and there is a mandatory death sentence for dealing in drugs. The Malaysian population believes that drug-users come from the lower economic classes, which is of course a fallacy. The ones who are caught are the ones who can't afford it, but they aren't the only ones.

Is it possible to work with the police and the government to at least ease up on criminalizing drug-users?

We have an organization under the Pink Triangle Malaysia, called the AClass program which deals specifically with grassroots with the drug-using community, to do harm reduction. They go out and talk to drug-users about how to prevent themselves from getting infected. We give them alternatives, by teaching them about bleaching and not sharing needles. There is some form of understanding, I have to admit, between the enforcement agencies and AClass' work. The main problem comes from the public and the media. Very often there is a mutual understanding between the police and the NGO; they close an eye, they let us go on with our work. However, once the media highlights a certain street or area, then the police feel pressured to "clean up," this pushes the problem underground.

How do culture and religion intersect with sex to make talking about sex, let alone gay and lesbian sex, difficult?

We have actually had a lot of problems in the recent past over religion. The use of the Muslim and the Christian religion as an excuse to not deal with HIV is pervasive. Religion does not say that it is OK to ignore what is happening, and to let certain groups of people die. Nor does it authorize so-called religious people to judge others. We have, however, realized how important a role religion and culture plays in information dissemination for prevention as well as for care and support. Most religious leaders have publicly acknowledged our efforts, but of course the most controversial issue is condom use. They cannot come out and say that condoms are OK. With regards to homosexuality, we have had leaders help us in the debate by not condemning it!

Dorothy, from the Kenya AIDS Coalition, works with women in Kenya. The Coalition has several programs, one of which concentrates on nutrition, the other one which is an AIDS awareness program. They also do some advocacy for the improvement of women's health in general.

How do you connect nutrition to health and sex issues, when dealing with rural women?

How we came to talk about nutrition is that in the African setup, the position of women is subordinate to men. There are several taboos regarding what a woman should eat and should not eat. Because of that, we saw that HIV positive women were in danger because nutrition is one aspect of managing HIV/AIDS. So we decided to extend nutritional counselling to HIV and women. We noticed that positive women were getting sick from not eating a balanced diet. We took it upon ourselves that whenever we did counselling for HIV+ women we had to bring up nutrition.

What are some of the difficulties you face once you get a chance to speak to these women?

One of the main difficulties is their attitude towards food and how it is prepared. They have very strong beliefs attached to food.

Tell me about their literacy level in Kenya.

They can't read, they can't write; they can only speak in the local languages and maybe write in the ligua franca, Kiswahili. So we mainly depend on oral transmission of information, which is very slow — you have to repeat it several times.

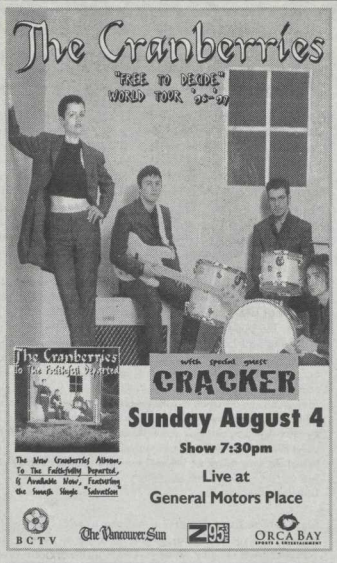
Do you train other activists to do HIV/AIDS prevention and outreach with rural women?

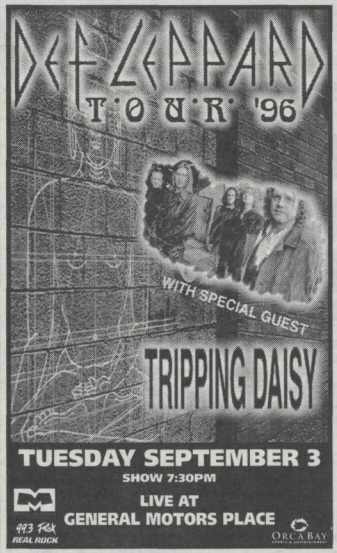
One of our projects which is now dwindling, due to lack of support and funding, is the training of community leaders as peer educators. They are the best to educate these people.

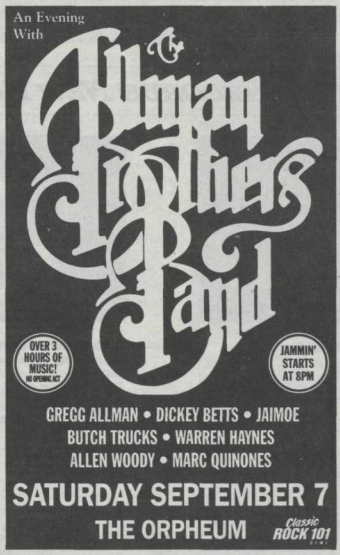
Are any anti-retroviral drugs available in Kenya?

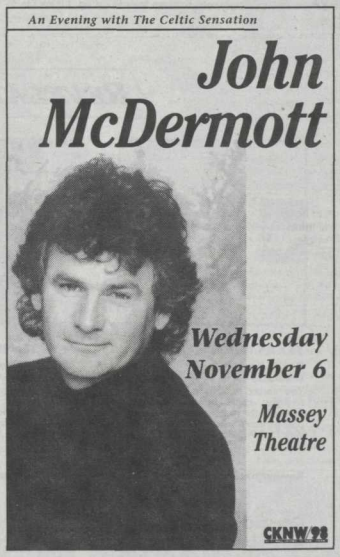
Not to the common woman or man. Drugs like AZT are in the private pharmacies, so you must have a lot of money. And women do not have the economic ability to get money, they are housewives. It is very difficult, and it becomes worse when a women is HIV positive. It is because of lack of treatment opportunities and access to medication that we are trying to encourage women to resort to simple things they can afford, like good nutrition.

PERRYSCOPE PRESENTS









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a queer fax w/ 3rd Sex

DISCORDER's Krista James took advantage of technology to have a pseudo chat by fax with Trish and Peyton, two of the three members of Portland's The Third Sex.

Krista: What do you mean by "the third sex"? Are you saying something about how you fit or don't fit into male and female gender roles?

Peyton: The Third Sex was a term originally used to describe lesbians. It was all over 1950's lesbian pulp fiction, and being a dyke band we thought it was only appropriate to call ourselves that. It does have other implications as you point out. The term "the third sex" refers to someone who is neither male nor female, someone who doesn't fit into these gender roles.

Trish: We all thought it would be a funny and appropriate band name. I like it because it reminds me that there are lots of us — queers— who don't fit so well into the mainstream setup enough to be a whole other "sex"... I don't feel like I'm some kind of freak.

On the cover of one of your records, you are all dressed in what I assume to be drag costumes. What does dressing in drag mean to each of you?

Peyton: A lot of times people won't figure out that it is us on both sides of the cover because we look so different. (Do we?) We each dressed up as a man and as a woman depending on which side you are looking at. But both of those costumes felt like drag to me. I am not really "girly" or really "manly," so being extremely one or the other feels like drag.

Trish: I always flip-flop and change my outfit a few times before I go to drag parties. Butch or femme? What do I feel like tonight? But I think Peyton's totally right; any extreme feels like drag. I think I'm a butchy femme. Peyton and Killer may resist labels, but I see Peyton as a slightly femmy butch and Killer as a butch with a secret lingerie fetish.

There are a lot of symbols that queers display now so we can identify each other: rainbow rings, black and pink triangles, the hair cut, etc. I find myself drawn to them sometimes, but at the same time, they are certainly cliché, and they dictate a certain sameness within the community. What do you think?

Peyton: I think that any sameness generated within the lesbian community through the wearing of rainbow rings, or stickers, or the haircut, is purely superficial. I think we are more diverse than we know.

Trish: I totally agree with Peyton. I always feel psyched when I see bumper stickers when I'm on the road, or pins of other marks of solidarity when I'm walking around. It makes my community more visible to me, which I think is important because the hetero community has tons of marks of solidarity all around, to normalize and reaffirm their behaviour and dreams, etc. I have a black triangle on my car, and I don't care if it's cliché. It might make some other dyke feel more supported some day, when she's driving home from an oppressive day at the office where she's the only one who's out.

What do you think about lesbian separatism, or about various forms of separatism?

Peyton: I think it's all right.

Trish: Yeah, I do too. Sometimes a group that's taken a lot of shit needs to find a space of their own that's safe. I was a total lesbian separatist when I first came out and in a lot of ways, I am still a lesbian separatist. That doesn't mean that I hate all boys, but it does mean that I reserve the right not to give them the benefit of the doubt. I don't actively pursue boys as friends, and I generally have a no-boys rule about my house. Not because I think they have some weird germs but because for me, that's what makes my house feel safe. But I love my brother and father, and get along with them well.

Were you all out in high school?

Peyton: No, I wasn't out in high school. I really didn't have a clue back then about my sexuality. Even though I was completely in love with my best friend I simply failed to make the connection.

Trish: Me too. In my last year of high school I was so unhappy and I felt really lost. It wasn't until my first year of college that I figured out what the problem was ... finally accepting that I was a lesbian was like turning on a light switch in the dark.

What gets you really pissed off these days, politically?

Peyton: Everything gets me pissed off politically. Take your pick: welfare, reform, abortion, the religious right. But what gets me really pissed is when I see other totally rad girls undermining each other, and struggling for dominance and power amongst themselves.

Trish: Hear, hear!

Did you grow up with girl self-hatred? Do you remember when you discovered/realized that chicks rocked?

Peyton: Yes, I can thank a couple of really awesome ladies for taking the time to change my mind.

Trish: I knew some girls could rock because I practically lived on MTV during the early eighties, and there were the Pretenders and Grace Jones and Joan Jett. But they all seemed so far away, mythical. The first time I ever saw a girl rock out in person I was totally floored. I was in 9th grade during a music assembly day at school, and there were all these dumb boy-rock basement bands who had been taking music lessons. But then this girl, Patti Rothman, got on stage and started singing and playing all these songs she had written. My heart started beating really fast and I couldn't sit still. I just kept thinking, if she can do that, I want to do it too. I've always remembered that experience.

My understanding is that The Third Sex is a band of queer women. What has this meant for you as a band and what has it meant for you as individuals?

Peyton: The band is about several things. Playing music is one and being out as queers is another. I think it's important to create the role models you never had. The band encourages us to raise our own voices (no pun intended) as women and it hopefully encourages others.

Trish: Being in a dyke band totally saves me every day. It's completely validating and empowering to be out in such an organized way. We try to always play all ages shows, because it's super important for queer kids to have access to positive images of themselves.

What do you think of when I say the word 'revolution'?

Peyton: Face stupidity with absurdity.

Trish: Lesbians.

Check out ***The Third Sex*** *at Grrrlapolooza, as part of the Under The Volcano Festival on Sunday, August 11 at Cates Park in North Vancouver. Admission by donation: $5-$10 suggested.*

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REVELATION RECORDS

unwritten law

As we waited near the Warped tour gate, a staggering booze hound approached us and slurred the words "Uh...do you know where I can like, get some liquor?" So we politely said "Fuck that!" and went to do the interview. Needless to say, we were pretty surprised when Unwritten Law hit the stage and the singer started ranting about some straight edge guy who told him to fuck off outside ... anyway, at least the interview was with the drummer, Wade, who turned out to be as wasted and incoherent as his band mate. It must be punk rock.

Trouble at the border?

Well, I have felonies, so they had to go over them. It's impossible to stop a musician from going where he wants.

I thought you couldn't get into the country with a criminal record.

When the Sex Pistols needed to tour, they looked like freaks, but they got in. There's no way to stop performers.

There's no way to stop hardcore.

Exactly. Especially, no way.

There's been a lot of talk about the Warped Tour being corporate.

The first punk band ever was the Stooges, and they were on Elektra Records. There's nothing uncorporate that can reach the masses. It does get kind of cheesy, though. I think all punk bands are trying to get their music out. There are more punker kids, whatever those are — weirdos. The kids want it to be their own thing, they don't want it to be huge, which I can understand. But they can't be greedy with their music. I was like that at one time too. Hardcore has always had that fuck everything attitude, and that's what's needed today. It's bigger, more talented, and there are more things to be pissed about.

What do you think makes you guys stand out from other punk bands?

I don't know about stand out; I think we act different because — each one of the members — we're all very different. We like different lifestyles and music styles, so all of us together make a new one. Like, I grew up listening to Bad Brains, Minor Threat, Sex Pistols and the Circle Jerks. Bands from back when there was a west coast sound and an east coast sound and an English core. We're basically a band of all those put together as one. We don't really subject ourselves to one type of music. We're punk rock and hard, but we have influences from Pink Floyd to Beethoven to Bad Brains. Scott, our singer, is really into ska a lot. We all respect the whole music thing.

So, how did you guys hook up with Greg Graffin [of Bad Religion]?

I grew up listening to his music, it just kinda fell into place with a lot of coincidences and a dream that followed us to work with him. We ended up playing some gigs with him and found out that he wanted to produce an album.

He approached you?

Yeah, he did. It was definitely like a dream come true at that time, by far. I always needed his music to get through life. And that's something that we wanted to do for other kids and he taught us how to project to today's kids. He's teaching us to teach our generation, who are below us. And they're the answer to everything.

So, that's what he brought to the table when he came to record?

Yeah, we all did it for ourselves but, back in our heads, all of us knew that it was just something too deep and too far out into space to really talk about, we just did it. It all just fell together — influences, dreams.

Have you ever had any paranormal experiences?

I do all the time. Especially when I'm sleeping. Like the Oz Factor. Like flying, or going to another place.

Like astral projection?

Astral projection is something I read about a lot; I like it. It's something that's hard to explain, physically, in words. I'm really into anything that's futuristic because there's a lot of things that are that far from being broken. There's a reality that shields everything. It's all what you see. Your dreams are a complete different place. That's what the Oz Factor is about - you can go there in your dreams, for days, come back and it will still be five minutes later in reality. It's kinda like a time machine.

So that's the concept behind the album?

Yeah, it's about dreams and visualising futuristic stuff. Like space, Martians, stars, the earth. Things that we've see in movies for the past fifty or forty years.

Then would you say that Unwritten Law is music for the future?

Yeah, I'd love to. It's all about kids growing up, and the DNA process of everybody. It's okay to feel weird these days. Especially to the kids 'cause they don't know what's happening; they're freakin' out and it's okay to be weird - we're only half-human. As far as I can remember, music was always my medicine. (Just as he's speaking, two flying saucers hover over our heads. Not from another planet, just remote control ones.) Hey! there's a flying saucer, aren't they beautiful? Aren't they rad, man? I've never done an interview with flying saucers above me.

Have you every seen anything like that? UFO's or anything?

No, I haven't. I've always visioned them. I saw E.T. when I was a little kid once, and when I saw it my mom had to hold me down because I was screaming because they were hurting E. T. The whole place is packed and I'm running to the screen, screaming because they're hurting him. And ever since then, I've always visioned a future of aliens, flying saucers, all that. As long as the music keeps growing and children keep populating, we'll have this beautiful planet back to ourselves, without nuclear waste sights, human waste, bombs.

Do you think you're in a good position to reach the kids then?

I'm a spokesperson for the children today, I definitely take advantage of being a role model, even though it's very isolated and lonely. It makes mass kids relate to it and run around and say fuck you to people that give them roles and I love that. That's why I'm here. I love children.•

by Suki and Kelli
photo by Suki

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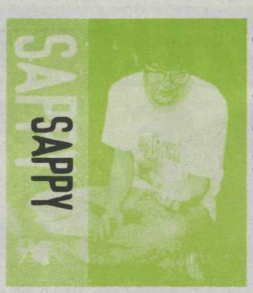
SNAILHOUSE

THE SAPPY TOUR, CONSISTING OF BROKEN GIRL, ORANGE GLASS, SNAILHOUSE, AND MOONSOCKET.

*The Sappy Tour, consisting of **Broken Girl**, **Orange Glass**, **Snailhouse**, and **Moonsocket**, began on June 25th in Ottawa, ON. The tour was organized to promote the various bands on Sappy Records, an indie label based in Moncton, run by Julie Doiron-Claytor, the bassist/vocalist from Eric's Trip and now the sole member of Broken Girl, and her husband Jon. Driving across Canada in two vehicles, members of the Sappy Tour stopped in more than eighteen cities. We got the chance to speak to the folks in Orange Glass and Snailhouse after their second Vancouver appearance, on a sunny Sunday afternoon. Orange Glass consists of Ron Bates (guitar/vocals), formerly of industrial electronic band the Heterophobes (according to Ron, "our first tape sold, like, two copies in Moncton, and that's counting all our friends); Chris Flannagan (drums); and usually Tara White (bass, vocals), although Julie filled in on bass duties. Ottawa's Snailhouse is Mike Feuerstack, also of the full band ensemble the Wooden Stars.*

Megan: Where do you record the stuff you release?
Mike: Wherever I can. Wherever is cheap and has engineers that I enjoy personally and professionally.
Megan: Where do you [Orange Glass] guys record?
Ron: Well, the first Orange Glass 7" was in my basement and the second and third were in Rick White's [Eric's Trip/Elevator to Hell] basement, which is where a lot of Moncton bands do their recording 'cause it's free.
Chris: Actually the second was in your basement, but Rick still recorded it.
Ron: That's right. So the first one I recorded in my basement and the second one Rick recorded in my basement and the third one Rick recorded in his basement. So it's a gradual shift.
Megan: And you usually have a different bass player in your band, right?
Ron: Yep. (laugh) So it seems.
Megan: Tell us about her.
Ron: Oh, well, her name's Tara White and she is/was our bass player ... Is slash was. We don't know, I don't know. She basically refused to come on the tour 'cause she has a life. So you know ... we don't have a life. She's married and everything and has kinda more of a normal life going so she didn't want to come — so we're lucky that Julie [Broken Girl] was already coming and she offered to play bass.
Chris: We're a little more adventurous.
Ron: Julie's not like our permanent bass player or anything like that.
Megan: But when you go back, Tara's still playing with you?
Ron: I don't know. Nothing's been spoken about or decided but this problem might happen again so we're not sure what we're gonna do. Like, for instance, she's in Elevator to Hell, she's signed to Sub Pop, you know ... and they're touring in September. So as far as compatible schedules, I don't know. Tara's great. She's a really good bass player and she's really cool.

Megan: And has it always been just you three, line up-wise?
Ron: As long as there's been an Orange Glass band. The first 7" was just me and there were two hourlong cassettes that came out before that that were also just me. It's like the Elevator to Hell record was just Rick and then the band followed ... 'cause once you have enough stuff out it's like, you want to play it, like let's get some rock deployment officers or something.
Miko: And you used to be in Collide?
Ron: Yeah. And him [Chris] too.
Miko: Him too? And Tara? So did you just change your name?
Ron: Well, no, there was another guy too. It was a pretty different sound too; I don't think the name could have carried into this band.
Chris: I wasn't on the tape at all either. It was some electronic guy. A drum machine, I guess. A lot of the songs didn't have drums.
Ron: Another guy, named Chris Donahee, who is in Vancouver right now, was in that band. So him and Tara and I were all on that cassette and then for our live shows we got Chris, who had just moved back to Moncton. We were the worst live band.
Megan: Where did you come up with the name Orange Glass?
Ron: Yeah, it's pretty meaningless.
Megan: It's kind of a neat name.
Ron: I like band names that are sort of evocative of colours or things other than sound, I guess. More visual names.
Megan: And what about Snailhouse?
Mike: It was just something I said once when I was saying nonsensical stuff and it became catchy to me.
Megan: And are you from Moncton as well?
Mike: Originally. But I've been in Ottawa for eight years now. So no.
Miko: So did you know each other eight years ago?
Ron: I knew who you [Mike] were.
Mike: Yeah, I knew who Ron was. We eyed each other from afar.
Ron: Stole glances across the crowded ...
Mike: But Chris I didn't know at all.
Chris: I was born in Moncton, moved around a lot, and then I moved back after University was done.
Megan: What's it like touring with a baby?
Mike: Well, we're in different vehicles, so ...
Chris: He likes the drums. He wants to set them up for me all the time.
Megan: I'll bet he helps you.
Chris: As soon as I set them up he starts banging on them.
Megan: Have you been staying in motels the whole way?
Ron: A lot of places out west have had bandrooms and clubs provide, like sorta upstairs in the club or downstairs...
Megan: How are those usually? Are they okay?
Ron: They're gross but they are charming.
Megan: Are there bugs though? That's what I could just imagine. I know in some of the clubs here, there are cockroaches.
Ron: I haven't seen a cockroach.
Mike: Maybe I have but I just didn't know what it was.
Ron: I think you'd know.
Mike: Would it come up to me and say, "Hi, I'm a cockroach"?
Ron: No, but your body would shudder with revulsion.
Mike: Well, I don't know. I'm not too squeamish.
Megan: What's the weirdest show that you've played?
Ron: Well, the strip club was pretty weird. There were strippers when we arrived. They weren't there when we were playing. That was weird. And there was a big brawl during the show. This guy had a temper tantrum and broke a pool cue over someone's legs.
Mike: He broke a bunch of glasses and punched a guy in the face. And he tossed a couple pool balls. Yeah, and they almost hit me. I was afraid for my life.
Megan: Where was that?
Ron: That was in Winnipeg. And a guy had a seizure during the Orange Glass set. But he's okay. It was pretty strange.



Megan: How was your show in Whistler?
Chris: Terrible. A paper advertised it as Eric's Trip too. We were really perturbed when we saw that.
Ron: There were people present but they weren't there to see us. They were people who would be there anyway. It was really demor...well, not demoralizing but it was stupid and we were happy to get out of there.
Chris: Excellent practice.

Orange Glass have already recorded material for a full-length (which, as Chris says, "I'm not paying for it," so they're hoping to release it on an as yet undetermined label. Sappy? "Probably not.") Ron is excited about releasing a CD, because he's tired of the time restraints of the 7" format.

Megan: It must be nice having three releases. A lot of bands would probably like to have that.
Ron: Yeah, it's true; on the other hand, so many people come up and say, "where's your CD?"
Chris: Well, that's just it. It seems like there is somewhat of a demand.
Ron: I worship the 7" format. But after 3 in a row, I'm ready to do something else. Although some of my prized possessions are 7" singles.
Megan: Which 7"s?
Ron: I have a Stereolab single that I really like. The *Lo Boob Oscillator* single. The *Julie and the Porthole to Dementia* single by Eric's Trip. Moonsocket. I really like the Six Finger Satellite *Massive Cocaine Seizure* single. Hey, they're playing tonight aren't they? Are you guys going?
Megan: We saw them with Eric's Trip when there was that Sub Pop thing.
Ron: They are so different now.
Megan: Oh, are they? I was so unimpressed. The guy took Saran Wrap and wrapped it around his face and he was just like, I could never like the band with a...
Mike: He's a tormented genius. Give him a bit of space.
Chris: We're lucky enough to open up for them too in Winnipeg, twice.

Megan: Well, then why is everybody going down to Seattle to see them if...
Miko: Because they're playing with Shellac.
Ron: Oh yes. I like Shellac.
Chris: So they lose Shellac and get us.
Ron: That's right... oh no...
Megan: Who are they playing with tonight?
Ron: Mother Trucker. Never heard of them.
Megan: I don't know about that name. Is it a clue that they are probably not that...
Ron: The name stuck in my head though. Do you guys know Nardwuar?
M & M: Yeah.
Miko: Do you know Nardwuar?
Ron: Well, I don't know him but I know of him. I think I would be too scared to meet him but I would like to see him from afar.
Mike: So then Mr. Van Halen walks into the studio right? And he's like, "GUYS! Where's Dave?" And Sammy's right there when he says it. It's so awkward.
Ron: Which Van Halen?
Mike: Alex. Who else?
Ron: Not Eddie?
Mike: Eddie was on sick leave. He was in the sick bag.
Chris: Anybody want mango? There's mango left.
Ron: Oh wow ... That is nice. Can I put that on my head?

Write to Sappy Records for a full catalogue! PO Box 25097, Moncton NB, E1C 9M9.

INTERVIEW BY MIKO & MEGAN
PICS BY BARB YAMAZAKI/MEGAN

THE THINKING FELLERS UNION LOCAL 282

The first time I heard Thinking Fellers Union Local 282, it was one of those revelation celestial-type moments. Know what I mean? Stars, beams of light, yodeling, gospel choirs, banjos, hallelujah! Praise be, brothers and sisters. Yep, from there on it TFUL 282 was the band for me. Their music can be as catchy and pleasing as a good polka while evolving into a tangled web of sound. If you haven't heard them, save your soul, sisters and brothers, and slip on some TFUL vinyl.

Here are some pre-interview TFUL facts: the members of the band are **Anne Eickelberg** (bass, vocals, percussion, keyboards), **Hugh Swarts** (guitar, piano, percussion), **Brian Hageman** (guitar, viola, mandolin, tapes, vocals, percussion), **Mark Davies** (guitar, bass, banjo, percussion, vocals, french horn, organ), and **Jay Paget** (percussion, vocals, keyboards). Hailing from Iowa City, they moved to San Francisco in 1986 in the hopes of emersing themselves in a creating pumple type music. (According to Brian, after a TFUL and Caroliner Rainbow show in Santa Cruz, a witch [?] was harrassing the bands, asking, "What *exactly* do you call that music?!?" The answer she got was pumple.) Their first release was a cassette called *Warmed by Leonard* (yep, Leonard Nimoy — they're all big Star Trek fans). It was released by Thwart Productions in 1988 and has been recently re-released with added goodies. The TFUL have covered "Superstar" (the Carpenters), "Green-eyed Lady," "Fistfull of Dollars" (Ennio Morricone), and "Jackie Blue." They prefer home recordings to studio stuff, and yes, they did tour with Live.

Before their recent show at the Starfish Room with the Primrods and Chotchke, DiSCORDER had the chance to chat with Mr. Brian Hageman.

Discorder: Why did you move to San Francisco?
TFUL 282: I guess we were bored in some ways with Iowa and thought there might be a broader experience in San Francisco. Plus we were kind of a disparate group of people, plus one of the groups we had in common was The Residents and Ralph Records that came out of San Francisco. We thought we might have a better time.

Did you do any music in Iowa?
Anne and Mark and Hugh used to be in a band together called Total Fools. I was in a band there called Horny Genius. Both bands practiced at the same house.

I heard a rumor that you were all school teachers. Is this true?
That is not true. None of us are, but Anne was a montesory school teacher. That was about eight years ago.

You toured with Sun City Girls when *Mother of All Saints* was released. How did you hook up with them?
We had already done a single with them which was suggested by this guy that runs 'Nuff Said Records in San Francisco. He thought it would be a good idea if Sun City Girls and us covered Caroliner Rainbow songs. Actually prior to that, friends of friends knew that they were in town, and that they had had a show cancelled. We were having a party at the house where Thinking Fellers lived and he suggested that they play at our house. That's how we met them, and we hit it off really well and decided to tour together.

Some of your side projects include White Shark and Mr. Hageman. Who in the band are in them?
White Shark is Mark, and Mr. Hageman is me. We didn't help each other out.

Any other side projects?
Mark was in another band called Heavenly Tenstems, which was kind of like a Western band covering Asian pop bands that were covering Western pop music. They put out at least one single. Mark was in another band called Jobe's Daughters. Neither of those are happening right now. The guy that owns 'Nuff said was in both of those bands.

Where does your name come from?
Oh, just one night when Mark and Hugh and I were sitting around and talking about this kind of ficticious group of arm chair philosophers who were basically just making stuff up but they were pretty confident they were right. It was supposed to be a geek bunch of old geezers; they didn't really have any ideas. They had theories about Black holes and the structure of time and all that kind of stuff, but they weren't really made up of anything but their experiences fishing.

Who do you think your musical influences are?
Mine personally? Or the whole band's? That's way too hard.

Does the band have any common influences?
There are some. I would say Ennio Morricone, an Italian soundtrack writer/composer. He did a lot of spaghetti westerns and hundreds of film soundtracks in general. Back when we first met in 1984, Mark was really in people like Walter Wanderly and all sorts of orchestra leaders who did things like Hawaiian theme records. Anne and I were both into Talking Heads and the Meat Puppets.

Do you have any favourite or memorable shows?
On this last tour we played this show in Gainsville, Florida. To me, it was one of the highest points that I've ever felt and I know everybody was pretty damned amazed. We got into an improv thing. To me, it had no tinge of wank to it. It all seemed like just a rare level of connection, which was perfect to have happen at that place because the year before when we were in Gainsville was one of the worst shows we've had of all time. A few years ago, our first show there, we played to three or four people at a bar that was supposed to be closed. It had been advertised as being shut down and lost its liquor license, but we played

anyway. There was just one person standing in the middle of the floor, spinning in circles. The soundman got really drunk and came up to us afterwards and said, 'I couldn't figure out what you guys were doing, and then, and then it came to me, and I knew what I had to do.' He gave us a live tape of that show and we realized that halfway thru the set he just turned all the delays all the way up. That was his big epiphany, just realizing he turned all the delays up and that was how he knew he was tapped into us, which basically was crap.

Did you really play with Live last summer?
Yes we did. We actually toured the whole country with them. It was a weird lark. We were going to go out in the spring anyway and our booking agent just called us and said, "There's this band that's interested if you want to go on tour with them, and this will be 6000 capacity places."- Who is Live?-and finally we said sure without even hearing them. We thought this will be really weird because they are sky-rocketing. We've always discussed that it's best to take opportunities to play audiences that are not there to see us because it is a lot more challenging. Our audience was really challenging.

interview by chandra lesmeister and elizabeth wilcox intro by chandra illustrations by marlene yuen

VELVETS' CHRISTIAN COMICS PART 7

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between the lines

by andrea & amber dawn

This past month both Amber Dawn and I attended the Portland and Seattle girl conventions. I can honestly say that this was a positive experience for both of us. For me, the main focus of the conventions was ally work and domestic violence. It was inspiring to see so many womyn involved. It was also great to see so many zines. This month's reading selection are just a few of the zines we picked up in our travels.

Good Sister Bad Sister
volume 1, issue 2 (full size, 16 pages)
Okay, I will be the first to admit that the reason that I picked this zine up was because of the front cover — how many times do you see a uterus on the front cover of a zine? The focus of this issue is on cramps: explanations of why womyn suffer from them, and effective drug-free cures. Also discussed in this issue is body image, rape, cybersex and fascists in America. This is inspirational in the sense that hopefully it will inspire other womyn to start zines in their own communities about the issues that affect them. Send $1.50 to 2000 NE 42nd Ave, Ste. 343, Portland, OR 97213.

Girl Quilt #1
(half size, 28 pages)
In this compilation of grl/wmn ideas, writing, artwork and photography, Chelsea brings together 7 other girls for this issue of Girl Quilt, an ongoing project to help bring together other women to share skills and talents. This zine's purpose is to help form a sense of community which will inspire and support others. In issue #1, topics range from family, girl/girl relationships, self-respect, anger and depression, to the idea of questioning the people who are supposed to protect you. Girl Quilt is a chance for womyn to contribute their art ideas and writing. Send $1 or contribution to Chelsea Vaughn, PO Box 40701, Portland, OR 97240.

Reclaiming My Name #6/7
(half size, 64 pages)
If you decide to get only one of these zines, I hope you order this one. This zine is amazing and I have heard more than a few people say that it has changed them in that it helped them understand themselves and their mental illness. This first side of this split zine is RMN #6, which deals with the author's recent diagnosis of dissociative identity disorder. She lists symptoms and reasons for why people disassociate. This zine is definitely the first of its kind that I have read and I know that it will be a much deserved resource for both survivors and victims of sexual/physical abuse and rape.

Side two of this split is RMN#7, which is also a much needed resource for everyone who wants to be an effective ally. It's about the author's own ally work and what she expects of those who are allies to her. "No matter how hard ally work may seem, it is harder for this who are target[s] of oppression to be allowing me to be an ally." The author starts off by listing her privileges as a white person and how she can fight racism. She describes her experience as an ally to deaf people and discusses fat oppression. I urge everyone to order this zine because it is an extremely valuable resource. Send $2 to See the whole chicken, #406-1701 Powell Street, Vancouver, BC V5L 1H6.

Essence #13
(half size, 32pages)
After one long year since the last issue of Essence, Erin is back for the summer with a new one. In #13, Erin talks about veganism vs. feminism in the hardcore scene and how hypocritical it is for a lot of these self righteous vegans to buy porn. She also writes about the lack of girls on the internet and the conditioning factors that prevent girls from becoming involved. Visit the website at http://www.web.net/~erinm/cyber*essence.html. Or you can send $1 to 2866 Woodbine Dr., North Vancouver, BC V7R 2S1 till August 30 or after Sept. 1 #7-105 Clarence St., Ottawa, Ont. K1N 5P5.

Candles For Girls #2
(half size, 28 pages)
Jennifer gave me her zine at the Seattle Girl Convention promising that the next issue would be better. She set a high goal for CFG. Jennifer's writing is extremely personal and insightful. Her main focus is on her former abusive relationship and some of the myths commonly associated with women who stay with abusive partners. She tells her own story of leaving her abuser. She also analyzes men's roles in society and how it affects and contributes to violence against women. Hopefully she'll get some male readers since this zine could really benefit both men and women. Other topics include sexism in Christianity and the bible, witch hunts, book and zine reviews, some short comic strips about bulimia and, of course, pictures of Milkhead, Jennifer's cat. Write P.O. Box 9574, Wyoming, MI 49509.

Polly Gets Off
(half size, 18 pages)
Juliana Lueking's illustrated story book is subtitled SMUT. For those of you who don't recognize the name, Juliana is a dyke spoken word artist from NYC, NY. Don't let the word SMUT scare you off, because Juliana's is some of the nicest smut I've ever read. Inside this zine are seven small, poetic, short stories accompanied by simple, yet charming, drawings. The main character, Polly, is a high school girl who discovers the joys of masturbation. I don't want to give too much away, so I won't — you'll have to hunt this zine down yourselves. Unfortunately, there is no address. Try record or dyke book stores, you can look for her spoken word albums too (on Olympia, WA's Kill Rock Stars label).

The Make Out Club #6/Redefining Value #2
(half size, 58 pages)
I have this nagging feeling that no matter what I write about this split zine, I won't be doing it enough justice. Trish Kelly and Zanna are two zineland heavyweights have teamed up to write one knockout zine.

Trish's MOC, like her other issues, is filled with writings on self-discovery. Her first piece is a personal love letter she wrote, then reworked into an essay about her lover (internal) or her own self love. It is about sexual evolution, spirituality, and making a positive out of a potentially negative situation, Most likely everyone who read this piece will interpret it a little differently. This contains Trish's newest spoken word piece too, which is about the damaging effects of her family and how it has been a tool to aid her family's denial of past and present abuse and the struggles she and her mom face trying to heal within a family that just wants to forget. Yes, pretty powerful stuff. Trish is performing at this year's Under the Volcano Festival on August 11th. Catch her and her new zine there or order one at the address at the end of this review.

Redefining Value #2 is a continuation of Zanna's first zine about the recent death of her mom. Her brave and moving account of her healing process left me both overwhelmed and hopeful. Zanna describes the huge impact her mom's death has had on her life; it's helpful for anyone supporting a friend who is dealing with the death of someone close. Plus, she's reprinted and discussed some of the responses from her last zine.

To add to the incredible content of this split, the layout is beautiful. Write Box 33, 345 E Broadway, Vancouver, BC, V5Y 1W5. •

basslines

by dj noah

Welcome to the premier of a new column in DiSCORDER magazine which will deal with electronic music and encompass record reviews and gig reviews, as well as information on our local electronic artists. This first issue contains a brief overview of the Orbital show, as well as a bio on a local artist.

It was just after midnight on Saturday, June 29th, and the masses of drive-in movie watchers were beginning to file out from the Hillcrest in Surrey. Eraser had just finished playing and it was now Orbital's turn to be in the spotlight. Almost 4000 people from all walks of life showed up to see and hear one of the most brilliant electronic acts of our time. While this was a bit of a curve ball thrown at the local law enforcement, it showed that "rave music" should not and does not have boundaries which limit its access to 16-19 year olds who are sporting the latest rave "gear" and sucking on a candy soother. However, this was one of the only saving graces of the show. The visuals, despite being projected on to the drive-in's giant screen, were basic and uninteresting. The crowd, with the exception of some 500 or so, was unmotivated and seemingly almost oblivious to what was going on, and the party was shut down around 5:00am, which meant it was just under four hours long! While for me it was a highlight just to see one of my favourite artists perform live, there were many unsatisfied people who felt that the show had not lived up to their expectations. Full credit is due to those involved in setting up the Orbital show, and while it was not as fulfilling for a lot of people, the things that went wrong at this party can be improved upon at the next big live party to provide a better show and make for a happier evening all 'round.

While he may not yet rival Orbital, Stephane Novak is one of a growing number of Vancouverites who are putting us on the map as a hotbed of electronic musicians. Stephane, originally from Edmonton, moved to Vancouver to enroll in a jazz and guitar program at Capilano College, but once he discovered their midi studio, he never looked back. The itch he had inside him to record dance music now had to become reality. As luck would have it, he met some other aspiring artists and his journey began.

Five years ago, Stephane got together with four other local artists and they spent hours jamming and experimenting with sounds and rhythms. The other artists were Dan from **Off and Gone**, Adham Shaikh, Tripswitch, and Chris Dempsey. They would meet at The Energy Dome (Adham, Chris, and Tripswitch's apartment) once a week, with each person bringing one piece of gear. It was from these jam sessions that Stephane's longing to make electronic music grew more intense, and just three short years later, his first release hit the streets.

Recording under the moniker **Pilgrims of the Mind**, the first 12" was released on Vancouver's Outersanctum Records in 1994. The four track EP was pressed on purple vinyl with a limited run of fifty black vinyl. His second 12" was just recently released on Interchill records out of Montreal and is currently enjoying success on the radio, in clubs, and at warehouse parties. In addition to these two releases, Stephane also has material on the first four Organism compilations on Dossier records in Germany. Upcoming releases: a track on the Serenity Dub compilation on Incoming records in Germany, 12" with Mark Gage (Vapourspace) on Map records out of Vancouver. Also, look for a live performance by **Pilgrims of the Mind** sometimes in the beginning of the new year.

Comments, criticism and feedback can be directed to me, DJ Noah, at djnoah@cyberstore.ca. Next month will be Robert Shea and his label, Map Records. 'Till then, keep the peace...

• Noah

Check out DJ Noah's programme on CiTR 101.9fM, Fridays 9pm-12am.

7 inch

by miko hoffman

BLAISE PASCAL/MAEVE BRENNAN
split
(Parahelion Records)
The first vinyl release by Kelowna's Parahelion label consists of two post-rock pieces of musical art. Side one is brought to you by local quartet Blaise Pascal, an appropriate name for a band whose math-rock structures may owe something to the scientist himself. Their "Evacuate" is an extremely slow, anti-climatic track with bass and vocals in the forefront, and drums, guitar sounds, and other atmospheric elements lurking in the distance. A nice contrast to the Vancouver troupe's noisy ambient track is Maeve Brennan's spacey, krautpop driven tune, with full guitar sounds and crisp male vocals.
(Parahelion c/o 531 Vintage Terrace Rd., Kelowna, BC, V1W 3B3)

SPARKMARKER
"Sawed-Off but Silent" b/w "2:20"
(Sub Pop)
We've finally received the latest offering from local heroes, Sparkmarker. These responsible boys of punk have recorded two more tracks of fast, heavy, hardcore heaven. The A-side is political and personal, but not preachy; the B-side is more typical metal-rock. Elegant packaging (easy to miss, though! Look for an all-white cover.) and informative liner notes.

LONESOME ORGANIST
Lonesome Organist
(Thrill Jockey)
Inspired packaging and bizarre music. Apparently, all instruments on this recording are performed by this lonesome feller, and all at once to boot! Can he really do it all at once? This is grinding, jazzy, discordant, kooky stuff. Side one is a mix of lo-fi industrial, ambient, dub-influenced music, with the occasional harmonica thrown in. Side two is more guitar-based, with its foot-stompin' blues a la **Railroad Jerk** and the **'Blues Explosion**. Think of a party version of **Tortoise**, complete with rockin' screams and spooky organ sounds.
(PO Box 476794, Chicago, IL, 60647)

HEAVENLY/BIS
split
(K)
In this most recent volume of K records' International Pop Underground series, two jangly, European indie bands give us their best: Heavenly, veterans of the DIY pop scene, and Bis, relatively new but increasingly popular. Now signed to England's Wiija Records (home also to **Cornershop**) after countless offers from other labels, Scotland's Bis offer up two songs of fast, irresistibly danceable, pop greatness. Drum machines, keyboards and cutesy, energetic vocals combine to make this trio (full of youth-inspired attitude) wonderful teen-sy poppers.

Heavenly is probably the only band who could live up to their name. They have a knack for writing the most amazingly (seemingly) happy, upbeat songs, but don't be fooled – the lyrical content is anything but just tralala's; "Trophy Girlfriend" is beautiful, bitter, and real. The music, too, is a little less happy, and a little more heavy, than earlier songs; but it's Heavenly just the same. (K Records, PO Box 7154, Olympia, WA, 98507)

BUFFALO DAUGHTER
The Legend of the Yellow Buffalo
(Grand Royal)
Sugar, Yumiko, Moog, and Laura are the four funky divas who make up Buffalo Daughter. Minimalist and keyboard-enhanced with effects-laden vocals, BD are a little more out there than **Cibo Matto** and **Luscious Jackson**, but the feel is similar to the college-rock, pseudo-hip hop sounds of those groups. The B-side is more interesting: "Daisy" is a slow, soulful ballad, with lyrics transcribed on the back cover in both English and Japanese. Sung in Japanese, the song has lots of lush, pretty back-up vocals and strange guitar sounds.
(Grand Royal, PO Box 26689, LA, CA, 90026/ Chibari, 1133 Broadway #1115, NY, NY, 10010)

1,4,5s
Unsafe at 45r.p.m!
(Peek-a-Boo)
These folks have recorded a record of six extremely lo-fidelity, garage-fuzz with mega-energy and catchy rock riffs. Featuring members of the **Teen Titans**, this Texas foursome will supply all of your fast, trashy rawk needs; fun and melodic, they're unstoppable! Write them — you can join their "pit crew," and maybe they'll write your anthem! (Peek-a-Boo, 2502 San Antonio #1, Austin, TX, 78705)

EDITH FROST
"Evangeline" +3
(Drag City)
This 2X7", complete with a neato gatefold sleeve, contains four lovely tunes by this up 'n' coming (or who knows — maybe she's been around forever, and I've been in the dark for too long!) songstress. Ms. Frost's first song, "Evangeline," shows off her soft and smooth voice, which kinda sounds like a non-smoking version of **Liz Phair**. The second, "Blame You," is full of country twang; Frost's harmonies, which are layered over each other; and simple guitar strummin'. It's as bitter as can be: 'Tired of thinking so hard/You wanna talk about angles that you've thought about/I'm tired of fighting for air/ ...I'd rather blame you.' The first song on the second record is my favourite; it's the only one with accompaniment by Bill Neubauer on guitar. The recording style on this one is different, too: there's a retro reverb effect similar to some **Tarnation** songs which are recorded in the same way as country songs were done back in the ol' days. The last track utilizes the ever popular drum machine, making for a pleasant, spooky chanson reminiscent of labelmate **Smog**.
(Drag City, PO Box 476867, Chicago, IL, 60647)

OTHER NEW 7" RELEASES

>STINKIES *Boogie '72* - The single from this Canadian trio's new album. Cover art by Fiona Smyth. (Sympathy for the Record Industry, no address.)

>JUNO "Venus on Ninth" b/w "Flies for Travis" - on Sub Pop, this is yer typical grunge rock.

>THE NEW GRAND "Ham Fisted" b/w "Banner Year" - the latest offering from this Canadian pop group, on indie Squirtgun Records (PO Box 51053, 25 Peel Centre Dr., Unit 111, Bramalea, ON, L6T 5M2)

>VARIOUS ARTISTS *Kansas City Hardcore Compilation Vol. I* - featuring **Cretin 66**, **the Breakups**, **Sex Offender**, and **Switch Stance** (HC Records, PO Box 32041, KCMO 64171)

>DOUBLE NELSON "Bivouak" +3 - apparently, one of Stereolab's favourite bands. Weird, ambient, interesting stuff from this French band... (Roomtone Records, PO Box 747, Murray Hill Station, NY, NY, 10156) •

TASTE SOME MINT, CANADA!

PHOTO OF CUB BY ROXANNE HOLCROFT

CATCH MINT ON TOUR IN AUGUST!

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Thu 1 Embassy, London ON
Fri 2 Bytowne's Club, Ottawa ON
Sat 3 Jailhouse Rock Cafe, Montreal PQ
Sun 4 Le' Loquin, Quebec City PQ
Wed 7 The Wellington, Kingston ON
Thu 8 Tennessee Lovers, Sudbury ON
Sat 10 Wellington's, Winnipeg MB
Sun 11 Pop's Comm. Centre, Brandon MB
Tue 13 Calgary AB

HUEVOS RANCHEROS
Mon 19 Stage Right CAF, Toronto ON (soon)
Tue 20 Shadow Lounge, Ottawa ON
Wed 21 Kitten Quiet, Guelph ON
Thu 22 Call The Office, London ON
Fri 23 Horseshoe, Toronto ON
Sat 24 Angie's Hideaway, Hamilton ON

THE SMUGGLERS & DUOTANG
Sat 17 The Limit, Victoria BC
Wed 21 Rebar, Edmonton AB
Thu 22 Regina SK
Fri 23 Amigo's, Saskatoon SK
Sat 24 Wellington's, Winnipeg MB
Sun 25 Thunder Bay ON
Mon 26 Sudbury ON
Tue 27 The Wellington, Kingston ON
Wed 28 Zeppelo Bookhaven, Ottawa ON
Thu 29 Call The Office, London ON
Fri 30 Horseshoe, Toronto ON
Sat 31 Cabaret, Montreal PQ

GOB
Sat 10 Community Hall, Salmon Arm BC
Sun 11 Capitol Records, Kelowna BC
Wed 14 418-5th St, Brandon MB
Thu 15 Pyramid, Winnipeg MB
Sun 18 69 Hotel, Timmins ON
Wed 21 Embassy, London ON
Thu 22 Orillia ON
Fri 23 Volcano, Kitchener ON
Sat 24 2 Steps Above, Ottawa ON
Sun 25 Fontenac, Montreal PQ
Wed 28 Bathtubrow Hall, Fredericton NB

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realliveaction

THINKING FELLERS UNION LOCAL 282
CHOTCHKE
PRIMRODS
Saturday, June 22
Starfish Room

After circling the Homer block twelve times in search of a parking space, I marched into the Starfish Room overly pissed off, and the Primrods had already started their set. From Calgary, the Primrods weren't going anywhere except around in circles — every song was a single line played forty times in a row. I soon lost interest and concluded that the Primrods were a bunch of indie-looking guys (skinny guys in pseudoseventies t-shirts) with nothing new or lovely to add.

I wasn't sure if the next band was supposed to be some kind of reference to the role which made Scott Baio a star and by the end of the set I was thinking it probably was half a reference, half a made up word - the music too was both inventive and reliant on poppy pre-existing concepts. I was drawn closer to the stage when I noticed one of the five players was a bassoonist - and I was surprised to discover that it sounded quite like an alto saxophone, yet calmer and sweeter, obscuring any reason why the saxophone ought to have been invented. Above it pricked little ting-tongs from the drummer's weird set: he had a toy xylophone and other metal cowhorns and cones to bang on in his nice drop-waist summer dress.

These components of the band did give Chotchke a strange new sound. One of the songs was entitled "Roll the Dice," and was described to me by a friend as "co-ordinated wackiness;" they were leaning towards the weird and curiosity-piquing, which I hope they continue to explore (because now and then they sounded promising), but they also had the habit of lapsing into formulaic song structures.

Following Chotcke were the Thinking Fellers, that train rushin', big broken clock-ticking quintet who are beyond any obligation to refer back to the how-to song building chart, and instead throw down noise from their own stratosphere. Woo hoo! Thinkin Fellers are "art-punk" talent geysers, filled with such hits as "Pull My Pants Up Tight" and "The Streets Vibrated with Traffic and Power Tools." The night was dominated by Ann Eikelberg's voice; she was only now and then aided by her companions, who sang their way through new tracks and a few covers, ranging from a triffic trombone-led funeral stroll through the Residents' "Executioner Song" to a song by the Sun City Girls.

The Thinkin' Fellers seemed to be having a good time, dancing to their own concoctions, which always adds to the enjoyment of a live performance. At the end of the set the small audience refused to give them up and shouted out requests. Some guy shouted out, "Roll the Dice!" while spraying acetate breath on whoever was ahead of him in the crowd. A discerning heckler! I was ecstatic! However, Thinkin' Fellers refused to snitch from Chotchke and instead threw out some old favourites, as well as a wonderful version of "Apache Dance" by the Ventures. They disappeared while riding out on this lonely guitar melody ... and returned to offer packets of stickers, to promote I Hope It Lands!

Sarah Stacy

THE SPINANES
BEN LEE
Sunday, June 23
The Lyric
Sydney, N.S.W., Australia

Ben Lee commenced proceedings with a set of all-new songs, played on his acoustic guitar. His candour and charm were, as always, refreshing. The songs had more of a depressing tone than his earlier material - they seemed to be more about expressing his frustrations than giving voice to his hopes ... But, hey, he's 17 now, so this might explain it. One doesn't find performances much more raw, emotionally and musically, than this one - Lee proved once again why, despite his reliance on a fairly standard three-chord formula, he is unique.

Rebecca Gates took to the stage and announced that, in honour of the venue, the Spinanes would be doing a mellower set that night, instead of the full-on rock show they usually put on, now that they are a four-piece (with original drummer Scott Plouf already departed). Gates' mellifluous tones and sparse, sweet guitar filled the room with "Entire" - she really has one of the most wonderful voices around, and the softer tone of the set allowed it to be heard undiluted, and unswamped by too many other instruments. She sang a few songs solo, and was then joined by the other guitarist, John (I think that's what his name is! He also plays in the Maroons.) for a few tracks, before drummer Jim and bassist Beverly hopped on stage for a while. The full band numbers over, we were left again with Gates on her own, until "Spitfire" was requested (by Ben Lee) as an encore, and all four members played again. It was an extraordinary evening of music, one where the audience could hear the songs sung in their purest form by two of the purest voices (in more ways than just musically) in pop music - it was a privilege to be able to attend.

Sophie Hamley

UNWOUND
ONE TON
REBECCA WEST
Friday, June 28
Starfish Room

Low, low turnout on a Friday? Lowest turnout I'd seen at a Starfish gig since The For Carnation. On the plus side: few jartheads. On the minus side: out of this city of millions only a pathetic few are hip to Unwound/Kill Rock Stars? At least part of the "problem" must be attributed to the fact that there isn't a club in town that's truly attuned to the independent "scene."

In any case: Rebecca West kicked (?) things off with a confused/un-focused set. Song #1 evoked sweet melancholia with a sound somewhere between Ida and The Spinanes (ca. *Strand*). Song #3 featured a nifty Richard Thompson-esque guitar coda. Song #6's Nirvana flavours brought out a solitary freakdancer and accompanying shuffleboy. Generally RW brought to mind Come more than anyone else, but without all of Thalia Zedek's emotional urgency. Overall impression: unconvincing.

Olympia, WA's One Ton apparently haven't gotten over the whole "Hi! We're heavy,/hard-as-nails/punk-as-***k" trip. With the exception of the finale where the guitarist and vocalist traded roles, and skateboy actually provided some momentary shrieky energy with his manic "I'M HAVING A BABY!!!!!!" chorus, these boyz were ridiculous — we're talking the kind of camp-punk b.s. that'll be Reno-bound in ten years time. Trust me.

Unwound (Olympia, WA) have quite simply been one of the best things going recently — one of those very few bands that manages to maintain a degree of relevance in this day and age. Their sound revolves around a Shellac/Sonic Youth (*Daydream Nation* era — i.e., when they still had a shred of relevance)/Fugazi/RodanCrainJuneof44 axis. Not coincidentally, they've got a very full, very sharp, guitar-based sound at their disposal, with well-aimed if understated vocals (possibly their only weakness). They drew largely from their recent and brilliant lp *Repetition* — songs such as "For Your Entertainment" with its driving high register guitar lead came off particularly strongly. No encores. No tireless self-congratulation. Unwound's live show has nothing to do with spectacle or with entertainment in the popular sense. Instead its nu-sounds are composed (much like Fugazi) in essay form: discursive yet direct, free yet potent.

Marty le Marteau

THE WARPED TOUR
Wednesday, July 10
Plaza of Nations

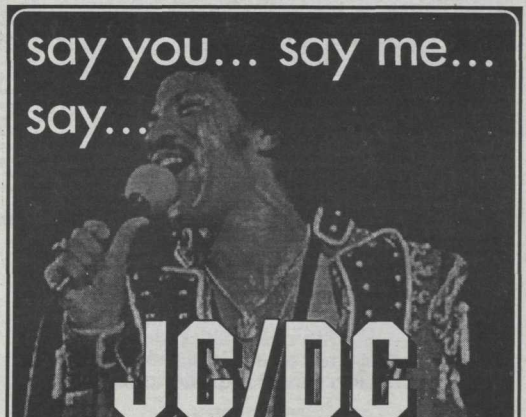
Well, without the travelling circus of Lollapalooza coming to Vancouver this year, your only chance to get heat-stroke this summer may have been the Warped Tour. I like the Warped Tour a hell of a lot more than that 'palooza thing. It features great music and sideshows of bikers and skaters to go along with it. It's such a perfect idea, since the three have often gone alongside each other in so many inter-connected ways for so long. I would have to say it was a bad choice of venue or perhaps poor organization on this occasion. If you had to walk around, take a pee, or get something to drink, forget it. Huge lineups, lack of facilities and sticky bodies pressed together in the lineups made things very difficult. So, I sat myself beside the halfpipe for three hours, and watched the skate/bike show taking place while the bands played. Three stages: the main stage, where all the heavyweights played; a secondary stage; and a small, almost non-existent stage where unannounced bands took the spotlight to the few people crammed beside them. The bands on the main stage received the most attention. *NOFX* played their usual. We heckled them, they heckled us. *Pennywise* made the crowd move very fast. *CIV* and *Dancehall Crashers* also put on an impressive show. Basically, you were treated to more bands for your buck. At approximately $20.00 for a ticket you had a great deal. If you missed it, hang around for next year, lather up your body with sunscreen early, and prepare to have a good time.

Longhaul

More action on next page...

unwound

photo : barb yamazaki



MAN OR ASTRO-MAN?
THE SUBSONICS
Thursday, July 11
Starfish Room

I usually care a great deal about opening bands, but seeing as the ticket was free and I already knew that the headlining band was so great, I didn't expect much. That is until the openers come on and a friend said, "This sounds like them guys the Subsonics." I stopped dead in my tracks, turned to face the stage, and realized that it was indeed arguably, the greatest pop band this side of... well anywhere! I made a bee-line to the front of the crowd to get a keen peak at the spectacle. The Subsonics were in full form and rocketed, with simplistic ease I might add, through as many of their superhits as they could fit in their hour long set. To say they were captivating, astounding, and mind blowing would be the understatement of the... well, of any time frame imaginable. After their melodic blend of Velvet Underground/ Buddy Holly/Violent Femmes-inspired tunes (and many more that I'm sure I'm much too ignorant to recognize), I could have been sent home in a drunken stupor. But alas, there was more work to be done from this budding young music reviewer.

Man or Astro-man? are at the very least an exceptional hybrid of deep-fried, southern, '60's pop-trash culture and a modern day digitally cynical poke at that culture. Their samples, from all of those '60's B-movies that everyone doesn't want to admit they really want to rent at their local cult movie store, were layered over ironically rockin', guitar instrumental music. A Man or Astro-man? record definitely stands out against the fairly banal ocean that is modern alternative rock. Of course, having Mr. Albini twisting the knobs on their latest release can't possibly hurt. Their live show is definitely a different scenario. I would almost refer to this as performance art, but art is dead just like God, so I must revert to calling them just really, really, REALLY good entertainment. With three film projectors and about a decade's worth of electrical trinkets and props salvaged from thrift stores and the like (not to mention the costumes), I could probably go on for half an hour.

To make a long story shorter, these guys have stepped up from countless records on Estrus to their recent CD on Touch and Go. And they're probably going to get really big and sign to a major label and everyone will say, "Imagine having been able to see these guys in a small club!" So if you can, find out where they're playing. Hop in your car and start following them. Who knows — maybe you'll start some kind of movement.

Colllin K. Knight

MAKERS
1-4-5's
STATICS
Saturday, July 13
Niagara

This triple bill of garage-rock mania was kicked off by Seattle, WA's The Statics, a kind of junior league Fallouts-type group. Stoic on stage, but decent enough songs, including spirited covers of Dino, Deji and Billy and the Downliners sect. Next was the "rah-rah, sis-boom-bah" of the 1-4-5's from Austin, Texas. Donning motorcycle helmets and singing songs about Volvo hatchbacks and space vampires, their high school basement beat unfortunately wore a bit thin after half a dozen songs, so I think I'll just stick to spinnin' their Estrus EP, *Planetary Annihilation*, a little while longer.

With an introduction from manager Vic Mostly (something akin to a James Brown 5-star show), the Makers proved to the Vancouverites present why they're one of the best rock 'n' roll combos going and why they're every soundman's worst nightmare. Unfortunately, they also proved during their frenzied performance who the real dorks of the night were, but that aside, they took it in stride, letting the real fans in on the action, blood, sweat, and an extended middle finger for all. They closed their manic set with an encore consisting of "Selling Purple Hearts" and three cheers for Quasimoto – three cheers to the Makers for a spectacular and crazy Vancouver debut!

Bryce Dunn

ORANGE GLASS
BROKEN GIRL
SNAILHOUSE
KANEVA
Sunday, July 14
St. James Community Square

The 20 people who orrived right when the show started at three p.m. were able to enjoy Kaneva kicking everything off. I'd never seen them before, and not knowing much about them, I wasn't expecting anything. I was, however, quite impressed by their sort of Velocity-Girl-hangs-out-with-Stereolab-for-a-day sound.

Next up was Snailhouse, made up of Mike from Ottawa (of the Wooden Stars), and a few guitars (which I think were also from Ottawa). The songs were all very emotional, and his simple voice and guitar were very effective. Mike kept mentioning how odd it was playing to a crowd that wasn't drinking and talking the whole time, and it seemed that while this was a thrill as a performer, it was also daunting, because it meant the audience expected more. This anxiety came through in Mike's singing, but this only added to the effect.

Broken Girl (Julie Doiron-Claytor, ex-Eric's Trip bassist) played next. All of the songs had a delicate, fragile feel, but it didn't seem sincere compared to Snailhouse's performance. While Broken Girl's performance was touching, it didn't feel genuine; kind of like crying while watching Santa Barbara. It was still enjoyable, but I wish it could have been more.

Luckily, Orange Glass were flat-out rockin' and Julie filled in on bass and put aside any feelings of doubt I may have had. They played a tight set, which was especially surprising considering they didn't have their real bassist on tour, and succeeded in getting my energy level back up. Overall, the show was a wonderful way to spend a Sunday afternoon, and I feel that I am a better person after attending.

Jeremy Gruman

BEDHEAD
STARS OF THE LID
PETER JEFFERIES with JEAN SMITH
Tuesday, July 9
Starfish Room

Peter Jefferies had the loungey knack of giving an honest little explanatory preamble to his songs, and when he said this night was "special for him," he meant it because Jean Smith was going to back him up later on in the set, not because it was "special" that at that point only fifteen people were inside the Starfish Room. Peter Jefferies is difficult to explain. Most of the keyboard songs were built on relentless repeating of two note chords — the same in both hands. Cue Jean Smith of Two Foot Flame and Mecca Normal (two groups to which Peter Jefferies also holds membership, the former along with Michael Morley of the Dead C). Jean was not here to sing, which is what she does very robustly in the two aforementioned groups, but arrived to play the feedback while Jefferies drummed and sang. I find it difficult to be cheeky about this woman, whose fierce, determined voice is half of what makes her other bands great stuff, but I didn't find that the screeches she got out of her guitar were really adding much to some pretty ordinary drumming patterns which were accompanying her.

Stars of the Lid were the antithesis of Peter Jefferies and Jean Smith - they produced sweet rolling sounds without any word from their lips. Two men — both in burgundy, both from Texas — played guitars: one made a big fuzzy cloud of sound and the other dropped little melodic notes into it, while, like an alchemist, the first guy moved the cloud around, changing shape and size. They were aided, as were Peter Jefferies and Jean Smith, with pre-programmed samples and loops. Even while sitting in the slidy-ass seat, my head drooped forward and I dreamed about great fields of grass, which was being approached by thunderclouds.

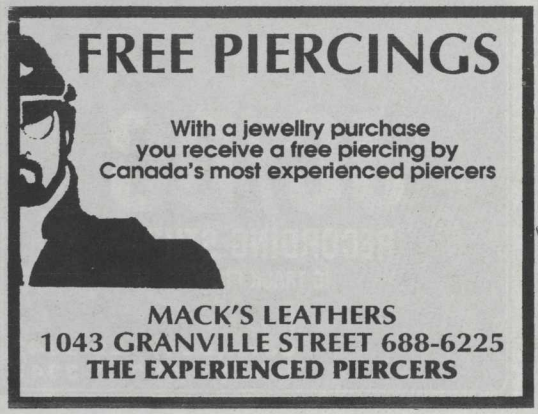
A couple years ago I ordered *Whatfunlifewas* without any information on the band Bedhead, having only heard the beautiful song "Bedside Table" on a mixed tape. Although the headcount in the room had tripled from the time Peter Jefferies was playing, Bedhead seemed unaware of the crowd before them and suitably un-motivated by it. During the whole set at least one guy had his back to the audience; as soon as any one of them had finished their obligatory part in a song, he'd turn his back. They were, however, responsive enough to play a request, which was a nice gesture, even if they had to congregate for a couple of minutes to recall how to put "Living Well" together again. It was strange for me to watch a show and realize I was much more excited to hear the band than they were to play.

Bedhead are pleasant and sometimes a little sad; their songs seemed to have an innate timelessness. They aren't talking about outerspace, politics, preservatives or what you have to do to be cool in Austin, TX — they just play cool tunes.

Sarah Stacy

broken girl

photo : barb yamazaki



BEL CANTO
magic box
(Lava/Atlantic)
This is a treat for all lovers of sugary, alternative synth-pop. All others —beware. This Norwegian group has been doing this stuff for quite a few years, and in the process they've acquired more influences than I could possibly ever list. The heavy dance beats owe something to **Enigma**. The bits of borrowed exotica are as much **Deep Forest** as **Dead Can Dance**. With **Jah Wobble** around for *magic box* we even get some dubbiness. Though unnervingly at risk of becoming a Scandinavian **Tori Amos**, vocalist **Anneli Drecker** has a commanding and fascinating vocal presence. It's just a shame the songwriting doesn't match the quality of the vocals and production. "In Zenith" gets all the ingredients just right, for a suitably frenetic stew of quirky sound. After that, the catchy "Free Lunch in the Jungle" starts to increase the cheese ante. After it's all over you're left with an album's worth of pleasant but forgettable ear candy. It won't tempt you to leave this particular magic box open for too long.
Jovian Francey

BIKINI KILL
Reject All American
(Kill Rock Stars)
Being stuck in exam mode and eagerly awaiting my Lit 12 final, I am going to discuss this album in terms of a comparison with **Bikini Kill**'s full length 1993 debut, *Pussy Whipped*.

Whereas *Pussy Whipped*'s music was bass-driven and pounding, *Reject All American* sees guitarist Billy moving in to the forefront. Thus, much more melody is involved in the structure of the songs; however, the upscale riffs tend to get recycled (it was not until the fourth or fifth listen that I realized the first and last songs were *supposed* to sound exactly the same).

Instead of hollering, as she did on the last album, Kathleen sings. This is potentially a nice change of pace, although I am disturbed at how much she sounds like **Juliana Hatfield** in "R.I.P." When Kathi and Tobi donate vocals, as on "Finale" and "For Only," they sound like female back-up singers in the true '60's girl-group tradition. Personally, I find *Reject All American* weaker than *Pussy Whipped* because none of the songs (with the possible exception of "Jet Ski") hit me in the gut the same way as anything off of the earlier album. Nevertheless, I can't seem to stop playing it, and that's probably a good sign that the 'Kill have done *something* right.
Barbara

R.L. BURNSIDE
A Ass Pocket of Whiskey
(Matador)
The story's on an old one: aging African-American bluesman practices trade/art in obscurity for decades; bluesman gets discovered by white pop music establishment; bluesman gets ushered into society; tokenism, exploitation, demise and/or tragedy... Right?

R.L. on Matador? I wasn't overly surprised. **Jon Spencer** and his **Blues Explosion** had toured with that bad Burnside Explosion a while back. Some of them white, Eastern-educated, liberal NYC hipsters had to have caught on. Then I found out that R.L. was backed up on this one by the JSBX. It all made sense.

Contrary to a lot of music types out there that want to pigeonhole the JSBX as more hip, cool, consumer-friendly, attitudinal tripe, the JSBX is AUTHENTIC. The JSBX's body of work is not about posture, attitude, and copped riffs, it's about channelling forces — forces much larger than a simple blues/punk trio — which is what all great blues-idiom music has always been about. On the other hand, there's no questioning **R.L. Burnside**'s authenticity. And the man and his music *are* a force. As a result, *A Ass Pocket of Whiskey* is not the kind of godawful minstrel show that was all the rage when the rock 'n' roll world "discovered" **Howlin' Wolf, Muddy Waters, Skip James**, et al. in the late '60's. This here's an honest to goodness juke joint jam that matches the heavyweight surge of R.L. Burnside's North Mississippi hill country trance blues a la **Junior Kimbrough** a la **Mississippi Fred McDowell**, with the JSBX's overdrive kinetics. The feeling here is loose, spontaneous — all the tracks were apparently recorded in a single afternoon — the results crackle. This isn't to say that R.L. needed the JSBX — *Too Bad Jim* is plenty proof of that — it's just that further unexpected dynamics that exist between what R.L.'s been doing for decades and what the JSBX has been doing for a number of years are opened up and explored. This is indeed some low down dirty blues. This is blues that shakes walls and sends shivers.
Marty LeMarteau

J.J. CALE
Guitar Man
(Delabel/Virgin)
Yup, a country bluesman and he writes a song about a dead dog. Cliché? Somehow, **J.J. Cale**'s famous laidbackness keeps the ditty called "Old Blue" just as upbeat as anything else he has ever done and there's not one blue yodel on the entire CD. *Guitar Man* is pretty much what any fan would expect of J.J. Cale; his front porch blues is mellow and very summery, but there are a couple of experiments which aren't completely successful. The opening and closing tracks feature drumming that overwhelms Cale's typically weak vocals in an effort to give his music more layers than usual and the production just isn't up to the task. It is, however, worth listening past the opening confusion and discovering somewhat more predictable, but definitely better executed, works such as "Low Down" and "Miss Ol' St. Louis." Surprisingly, I found myself thinking his sparse guitar solos were a little dated sounding until I remembered that he inspired Clapton and others to cultivate (and later inundate us with!) that style so I began to re-enjoy Cale's own special place in music. A good album and not just for confirmed fans.
Andy Bonfield

DESTROYER
We'll Build Them A Golden Bridge
(Tinker Recordings)
is **Destroyer** (a Vancouver group known by its association with **Superconductor**) more about noise or are they more about creative songwriting with liberal doses of sloppy performances? When I first heard this, I needed time to change my perspective from the former to the latter.

Now that a sense of the songs is in my head, it's possible to look past the sometimes abrasive nature of these recordings to find many musical gems — all of them unpolished, but bright nonetheless. Quirky instrumentation almost takes the band to a level of slacker-kitsch, with vocals, acoustic guitar, drums and frequent Casio-style keyboard sounds. These noises eventually became both more annoying and more endearing on repeated exposure.

Perhaps this comes across as a mixed review, and perhaps it is. However, I must say that I'm still listening to this CD. Other CDs just go by the wayside because often their similarities to so many other recordings result in increasing levels of boredom at each successive listen. *We'll Build Them A Golden Bridge*, on the other hand, creates increasing levels of interest for me every time I hear it.
Brian Wieser

DOWNLOAD
Sidewinder EP
The Eyes of Stanley Pain CD
(Nettwerk)
Somewhere on the track listing of **Download**'s new *Eyes of Stanley Pain* CD, the words "puppy gristle" are printed in iddy-biddy type. This is a very astute if somewhat unavoidable connection to make. Basically, Download sounds like **Skinny Puppy** playing with **Throbbing Gristle** twenty years after Throbbing Gristle invented industrial music.

I *really* like this music. It is pleasantly fucked up and occasionally so dark that, while listening to it, I feel the urge to fall into a Goth swoon (note: gothier persons than myself disagree with me here). It has a beat and you can dance to it. Unstoppable squidgy rhythms and distorted whispery/muttery vocals work perfectly on top of an assortment or grotesque samples (the "please hang up and try your call again" voice for one!) The overall quality of both the EP and the full-length is very high, although some of the remixes on *Sidewinder* are a little too close to the originals.

Extra credit for the spellbinding cover art on both albums.
Barbara

FIBULATOR
Unhammerlike
(Jim Wilbur/Silly Bird)
With quirky, theatrical vocals from Kris Klangan and Sarah Arvey, **Fibulator** (with their reeds-a-blowin' and odd time signatures) bears some resemblance to **Fred Frith**'s old bands, Henry Cow and the Art Bears, especially after **Dagmar Krause** was added as vocalist.

Their latest album rocks more than Frith's old stuff or even their last couple of vinyl releases. The first three cuts remind me of PJ Harvey, which isn't a bad thing. Bass and guitars are at the forefront and there's a lot of yelling going on. Hmm.

A few songs into the album, things get more diverse. Other instruments like clarinets and harmonicas are introduced, along with odd, little noises made by frogs and other neat things. My favourite cut is "R Nat'l Pks." The band lumbers along at a rapid clip, stopping every now and then in a clearing for a few bucolic notes from the clarinet.

The handsome cover and tiny, cartoon-filled booklet are made entirely of recycled paper. Apparently they had to hold up the second pressing of an earlier LP in order to find more recycled material. All of this adds to the enigma that is Fibulator. My only complaint with *Unhammerlike* is that one or two of the shorter tracks seem like mere seedlings rather than fully grown songs. Still, this band deserves more attention. A lot more.
Michael Chouinard

GROOVIE GHOULIES
World Contact Day
(Mint/Lookout)
So many bands sound like the **Ramones**, and few do anything exciting with the three chords they use. The **Groovie Ghoulies** are quite exciting, and after a few listens to *World Contact Day*, I glanced down and noticed that I had hopped right out of my underwear. I guess that this happened during "Island of Pogo Pogo" or "When the Kids Go Go Go Crazy," two of the best songs on the album.

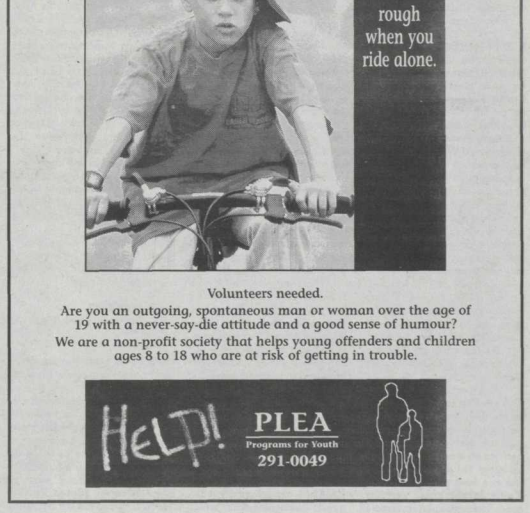
The Groovie Ghoulies are silly and spooky, and they prove this by doing a terribly wonderful cover of **Neil Diamond**'s "Hello Again" which kicks the album off in the right direction. You also get a cover of **Billy Bragg**'s "A New England," which is swell but really should have that last chord at the end.

The album was produced by Conrad Uno, who also produced millions of peaches peaches for me, and the **Smugglers** amongst others. Everything is very clear and crisp, so that you can even hear goosebumps growing on your teeth.

The only problem with the album is the song "Singing the Blues," which is exactly what it should be, but it doesn't fit with rest of the album. Mint was probably aware of this, because the info sheet for the album says the Groovie Ghoulies "bounce[s] along the ten tracks" when, in fact, there are eleven (not counting the intro and outro).

If you have some summer cash burning a hole in your pocket, go to your nearest record store and pick up your very own copy of *World Contact Day*.
Jeremy Gruman

HIGHER INTELLIGENCE AGENCY
Freefloater
(Waveform)
Freefloater, the second album by the UK's electronic outfit **Higher Intelligence Agency**, has many similarities to their last album *Colourform*. It also contains



the tracks "Skank" and "Tortoise," which were included on the *Two A.D.* and *Three A.D.* compilations on Waveform.

The cuts on *Freefloater* move at a chilled pace with lots of computer blips and bleeps. This is not really music you're going to want to get down and boogie to. However, it's also not the type of music you would use to ponder the mysteries of life of our infinitely expanding universe. It's somewhere in between (if that's at all helpful). If you enjoy what's coined as "intelligent techno" and if you like music with a very distinctive synthetic feel, then definitely give *Freefloater* a spin.

Brian Wright

HIM
Him
(Southern Records)
The press bio. accompanying this album attempts to lump **Him** into the indie-dub explosion. For marketing reasons this might make sense, as band leaders **Dough Scharin** and **Phil Sprito** have an established indie rock pedigree (**Codeine, rex**). *Him*, however, owes even less to indie rock than **Tortoise** and their ilk. Instead, Him are a loose collection of musicians crafting hazy experimental dub with a live feel. Eastern melodies ease in and out over sleepy polyrhythmic, almost ethnic beats, but the heavy bass tones keep everything moving. Even more interesting are the attempts at genre-hopping. "Pointed Egg" is a jewel of meditative instrumental hip-hop, while "E-Boka" paints feverish swaths of spooky ambient sound. Despite all this studio trickery, everything maintains the live sound of an extended jam session among talented multi-instrumentalists. Given the wide reach of *Him*, the album successfully pays homage to dub while extending its boundaries in an eminently listenable way.

Jovian Francey

ROBIN HOLCOMB
Little Three
(Elektra/Nonesuch)
For years, pianist and composer **Robin Holcomb** was a regular on the downtown scene in New York, working with the likes of **Bobby Previte, Bill Frisell**, and husband **Wayne Horvitz**, among others. Her work seems to spring more from upstate NY or just about anywhere else in the US than from the Big Apple.

Hers is a world of flat, open Iowa prairies, frost-covered pumpkins, abandoned highways and personal myths handed down from generation to generation. Images of icy window panes, dawn, dusk and big, empty rooms in farmhouses predominate. It's as far away from Greenwich Village as you can get. It's more like an Andrew Wyeth or Georgia O'Keefe landscape.

This new album, however, unlike the last couple of releases, relies almost exclusively on Holcomb's piano. She's included only two short songs with lyrics and has no musicians accompanying her. The album plays more like one long piece, similar to **Keith Jarrett**'s solo performances. Holcomb's playing is more controlled than Jarrett's, which is fitting for the stark, American gothic world she creates.

Little Three does not need many words to take the listener on a drive through rural America. It may not be the best album to introduce yourself to Holcomb, but it is a fine enough new chapter in her songbook.

Michael Chovinard

JAWBOX
Jawbox
(Tag/Atlantic)
Washington DC's Jawbox, with co-producer John Agnello (**Dinosaur Jr., Cell**), have created an extremely powerful album. On this, their fourth full-length release, they seem to be forging ahead towards the more intricate, the more twisted, the more experimental, and the noisier.

While I admire and am impressed by their creativity, I still believe Jawbox are at their best doing the more straightforward melodic tunes, like the opening tracks "Mirrorful," and "Spoiler," and the hidden track "Cornflake Girl," isn't too shabby either. It's no wonder everyone raves about them.

Fred Derf

NUSRAT FATEH ALI KHAN & MICHAEL BROOK
Night Song
(Realworld/Virgin)
On the Indian subcontinent, Pakistan's **Nusrat Fateh Ali Khan** is worshipped as the foremost singer of Qawalli, the traditional music of the mystical sect of Sufi Muslims. **Michael Brook** is a Canadian "new age" guitarist who has invented his own "infinite guitar," which he plays on the album. Together these two performers have created two remarkable albums, the second of which is the new release *Night Song*.

When I first listened to this album I was disappointed that, unlike their 1990 release *Mustt Mustt* , it didn't blow me away. I didn't experience any sort of enlightenment. But since *Night Song* didn't make me speak in tongues or weep blood, I decided to give it a chance on a secular level.

The first track, "My Heart, My Life," and the last one, "Crest," are the best on the album. The first is one of those songs that you would really like to sing along to, if you only could; the latter is a good example of what can be achieved when two cultural styles mix. The songs in between are more subtle. They almost sound like they could have come out of England in the trip-hop era.

What leaves me a bit uneasy is that the album is over before it really gets going. It leaves you with an idea that there is something just around the next corner, but when you get there all you can see is another curve. Let's hope that this is intentional and that these two instruments have other projects in the works.

Jeff Nield

KMFDM
Xtort
(Wax Trax!/TVT)
On this album the German band **KMFDM** are joined by many guests throughout *Xtort* which gives the album a good degree of variety. The most notable guests include **Ministry** expatriates **Chris Connelly** and **Bill Rieflin**. Like most industrial albums, there's lots of angst, growling lyrics, thrash speed guitar, and pounding beats. So, if that's your cup of tea and you need a break from **Nine Inch Nails** and **Nitzer Ebb** albums, then **KMFDM**'s *Xtort* is for you.

Brian Wright

LONG FIN KILLIE
Valentino
(Too Pure)
So I see him pissing in an alley and buttoning up my courage, I come over and ask, "Doesn't it make you ill, all this uninspired repetitive top 40 bullshit?" He jumps at me and grabs me by the throat and bellows, "You're not trying to pass off some sort of art-rock crap on me are you? Because God, if you are, I'll split your fucking skull." I drop into a prone position and expose my belly in surrender and say, "Maybe just try some **Long Fin Killie**. They've got a new album out and I really like it." His macho testosterone fury seems to grow a little less hairy and he turns me an ear. "Well," I say, "They come up with some interesting melodies and layer them bass lines under short-sharp-shock violins, under tight, fast, drums with fifty percent chance of driving sheets of guitar. Interwoven between it all is Luke Sutherland's world-weary falsetto vocals, which speak of parables of lust, biographies of narcissism, and cautionary tales of the kind of vile macho bloke who'll break your fingers and smash your head just because you're gay..."

He eyes me suspiciously and says, "So just how does it differ from their last album? I mean, it sounds like more of the same." I stand up. "Well, yes. So Scotland's bulletproof, oversized, rocket-powered pornophiles have their own characteristic sound and lyrical themes. But this album builds on that sound and those themes and take them to other places, from the **unexpected** blues feel of the first track, "Godiva," to the soft and kind of mystical and atmospheric title track, to the rather bizarre "Cop."

So he eyes me again and fakes a punch to my gut but pulls it at the last moment and laughing, staggers off out of the alley into the punctuated electric glow of the night...

(Long Fin Killie home page: http://american.recordings.com/too_pure/Artists/LFK/index.html)

Adam Monahan

THE MAKE-UP
Destination: Love/Live! At Cold Rice
(Dischord)
Few bands have ever managed to appear larger than life without the help of the spin doctors that only major record labels can afford. Perhaps the best who could was **Nation of Ulysses**, a group that always managed to present themselves as being an integral part of something much more than just a band. From the Nation comes **James Canty, Ian Svenonius**, and **Steve Gamboa**, who, with the addition of **Michelle Mae**, are The Make-Up. Gone are the conspiracy theories and underground guerilla movements that the Nation fronted. In their place is the religious and apocalyptic fervour of "Gospel Yeh-Yeh." The sound too has undergone a change. Still filled with the grunts, screams, groans, screeches and yeh's that defined the NOU's sound, The Make-Up have melded these elements with a decidedly soulful and gospel sound complete with church organ.

Destination: Love is a live album (recorded by Guy Picciotto of **Fugazi**), which makes for a recording that shows just how well they incorporate the delivery of the "Gospel Yeh-Yeh" message into their songs and their words, proving again to be masters of being much larger than life.

Andy Riemer

MODEST MOUSE
This Is A Long Drive For Someone With Nothing To Think About
(Up Records)
It's long since we've had to come to terms with the fact that the Pixies are dead and gone. Post-**Breeders** Kim Deal is off doing her thing with the **Amps** and **Frank Black** is sitting at home watching the X-Files and finishing the arrangement of his contribution to the Engelbert Humperdink tribute album. However, the path they blazed seems at last to have attracted some not unworthy successors - **Modest Mouse**, who recently released their first LP, *This Is A Long Drive For Someone With Nothing To Think About.*

Isaak Brock, the lead singer, sings just like Frank Black. And I mean just like him - the alternating of tremulous, plaintive warbling with throat-shredding and yet somehow musical screams. Comparisons are only made more natural by their somewhat opaque lyrics and by the fact that Nicole Johnson chips in on a few tracks with distinctly Kim Deal-esque background vocals.

But the similarities notwithstanding, this little band from Issaquah, Washington has talent enough to stand on its own outside the shadow of the head of Athena from which it sprang. On *This is a Long Drive...* they demonstrate a real capacity to write a nice variety of songs; their songs are well arranged, melodically interesting, and played well.

None of the tracks on the album stand out as at all stinky, and several are real gems. All in all, it's a pretty darn good first outing for a bunch of young whippersnappers, and I'm looking forward to hearing more from them in future.

(Modest Mouse Web Site: http://www.subpop.com/up/players/mmouse/mmouse.html)

Adam Monahan

SLOAN
One Chord to Another
(Murderecords/MCA)
A friend of mine told me that she spent her first real paycheck on the new **Sloan** CD. I was being my boring self and pointed out that she hadn't even heard any of the tracks, but she gushed, "BUT IT'S SLOAN!" OK. *One Chord to Another* sounds closer to the material on *Twice Removed* than to anything on *Smeared*, with its hand-clappy sounds, lalalala's, and oohoohooh's. But, hey! The Sloan dudes incorporate new stuff into their songs, like piano, trumpet, and oh, maracas! Every time I listen to the song "A Side Wins," I imagine the Sloan dudes around a piano smoking their cigs. The track "Everything You've Done Wrong" sounds mucho happy/poppy with its trumpet and clappy sounds. Other tracks, like "Autobiography," are very Beatles-esque. Hmm, maybe my friend wasn't too impulsive; after all, I did end up buying it as well.

Marlene

TIKI TONES
Idol Pleasures
(Mai Tai)
After a hot, sweaty day at the place I call work there is nothing quite so relaxing and medicinal than the soothing, instro-exoticamental sounds of the Tiki Tones. Tasty on the licks (they use Mosrite guitars!), heavy on the Farfisa Organ. Let the Lord Wahini, Ku and Shag Lono take you away to a land of Idol Pleasures where the drinks have umbrellas and the coconut scented sunscreen is applied liberally!! "Music to satisfy your most primitive urges."

Motordaddy

VARIOUS ARTISTS
Hazardous Moving Parts Exposed
(Factoria)
Subtitled "a compilation of Vancouver electronic artists," this CD is one of the freshest things I've heard in oges. While some of the bands on it have been at work for years now, most of it strikes me as reasonably original. This may be in part due to the diverse nature of the groups, from the metal-ish **Bolt** to the ambience of **Voice Industrie** (who I believe hail from Edmonton, not Vancouver). No loneliness, strong tracks like the **(Schnitt Acht** influenced?) "Incessant" by **Discipline of Anarchy** or "Active Destruction" make this the best sampling of local electronic artists in years. What better introduction could you ask for?

Gustav

VARIOUS ARTISTS
Here Comes The Summer: The Undertones Tribute Compilation
(Square Target Records)
I love covers. I really do. They allow a band to show how much they enjoy another band's song by spicing and curling them up. When I saw *Here Comes The Summer*, I thought, what a treat. A slew of decent bands doing their takes on the **Undertones**. The problem is that most of the tracks, with just a few exceptions, don't really sound like anything but an Undertones cover, and few of the bands try anything new. I'm not saying it's bad, just boring, plus there are a few bands who don't just plod through a song, and that's good.

The bands who manage something above-par are those with distinctive sounds of their own, like **Cub** ("Here Comes the Summer"), **Pansy Division** ("Male Model"), or the **Smugglers** ("She's a Runaround"), who all add at least a little something new. The most original cover on the album is the **Shambles**' take on "It's Going to Happen," which is different, but just doesn't really appeal to me.

Maybe this album is a good thing, and I was just too excited, and my expectations were too high. Or maybe it's just insignificant and boring. Hmm.

Jeremy Gruman

VARIOUS ARTISTS
Mastercuts Classic Balearic
(Beechwood Music)
For those of you who have no idea what the hell the term "Balearic" means, allow me to give you my interpretation of the word. There is a small Spanish island known as Ibiza where party crazed Europeans go to dance, hump, party, and get high. In the late '80's and early '90's, this island, and the parties held on it, inspired a bunch of DJ's and musicians which created a semi-pop-ish form of music which was an alternative to house and acid house.

This form of music is known as Balearic and this compilation contains 11 cuts which are incredibly hard to find which capture the essence of the early Balearic dance sound.

As usual, Mastercuts has done a fabulous job in bringing together the most definitive tracks from a certain era. I find a few of the tracks a bit cheesy but when I hear cuts like "La Passionara" by **The Blow Monkey**'s and "Cascades" by **Sheer Taft** (both released in the very early '90's) and then I think of the pop-shit dance music that goes mainstream today, I say "Wow, these are great tracks I missed out on."

Brian Wright

VARIOUS ARTISTS
Whore: Various Artists Play Wire
(WMO)
Compilations can always be a risky venture, especially when you take into the account the price of CD's such as *Whore*. However, here you have the backing of one fine group known as **Wire**, who have been around much longer than some of the bands featured on this disc. Twenty-one songs in all from such bands as **Godflesh, Lush, Bark Psychosis, Chris Connelly, My Bloody Valentine, Mike Watt**, and many more. I enjoy the groove of **Kustomized** covering "A Question of Degree" and **Band of Susans**' version of the great "Ahead."

Reading through the liner notes on this one will attest to the fact of how influential Wire really was to so many of the bands out there, and nothing has really been done about it until now. Great variety of styles on *Whore*, creating a melting pot of great music. Heavy rotation on anyone's CD player.

Longhaul

CO-OP 102.7FM Discorder CiTR TERMINAL CITY

UNDER THE VOLCANO

7th Annual Festival of Art & Social Change

from Team Dresch
Jody Coyote
Puncture
Veda Hille
Kelly White
Kwagiutl Dancers
Jeet K & Xiu Qua He

straight outta Portland
The Third Sex

Portland hip hop posse
Rapper 151

Claude Mackenzie

Fara

from Montreal's Kashtin

Clyde Roulette Band

direct from Toronto
Faith Nolan

Wayne Lavallee

slamming californnia hardcore! 1st show in canada!
Tribe 8

Heiltsuk Dancers
Trish Kelly
Stark Raven
Mary Longman
MC Christine Taylor
MC Archer Pechawis
dance tribute to Anna Mae Aquash
Denise Lonewalker

Sunday August 11

B-Side presents an all-day rave in the forest! with your DJs

PACIFICA

Your DJs for the day:
Mike Bernard
Wundertwins
Jess
Greg Tait
Mike Cozens
Vince

Sunday August 11th 12noon till 10pm
at the Under The Volcano Festival

Cates Park North Vancouver

Surrounded by 55 acres of forest and the Burrard Inlet—just 25 minutes north of downtown Vancouver on Dollarton Hwy towards Deep Cove (first exit from the 2nd Narrows Bridge).

Tickets on-site by donation $5 – $20

Volunteers needed! call 254.7057
Under the Volcano is the only major festival in BC produced entirely by volunteers.

11am-10pm

Festival info 254.8782
www.eyebyte.bc.ca/utv

august'96 LONG VINYL

1	speedbuggy	max. size aprox. 30 inches squirtgun
2	groovie ghoulies	world contact day lookout/mint
3	beck	odelay! geffen
4	squirrel nut zippers	hot mammoth
5	meow	the unforgiving sounds of... mint
6	talulah gosh	backwash k
7	the tiki tones	idol pleasures mai tai
8	loop guru	amrita world domination
9	dead can dance	spiritchaser 4ad
10	brand new unit	all for nothing heart first
11	the fastbacks	new mansions in sound sub pop
12	dj spooky	songs of a dead dreamer asphodel
13	various artists	stony plain 20 years stony plain
14	the bruce lee band	the bruce lee band dill
15	afi	very proud of ya nitro
16	avail	4 am friday lookout
17	bikini kill	reject all american kill rock stars
18	jale	so wound sub pop
19	slow gherkin	double happiness rag
20	gastr del sol	upgrade and afterlife drag city
21	another joe	pee against the wind positive
22	download	the eyes of stanley pain nettwerk
23	various artists	the ambient way to dub hypnotic
24	various artists	tiddlywinks volume one chester's
25	the specials	today's specials kuff
26	various artists	blindspot sampler blindspot
27	sloan	one chord to another murder
28	pluto	pluto virgin
29	come	near life experience matador
30	jah wobble	heaven and earth island
31	orbital	in sides internal
32	nobodys	short songs for short... hopeless
33	unwound	repetition kill rock stars
34	speedy j	g spot virgin
35	oval	systemish thrill jockey

august'96 SHORT VINYL

1	go sailor	don't go lookout
2	sissy bar	sad to say mootron
3	xumpano	the only reason under the sun murder
4	the 1, 4, 5's	unsafe at 45 rpm peek a boo
5	nardy girl	dimestore hussy no life
6	phono-comb	the cross & the switchblade quarterstick
7	the teen titans	we're wildcats peek a boo
8	orange glass	meet the robot sappy
9	the hentchmen	gravel bite 1+2
10	sit'n'spin	i'm sick planet pimp
11	pipebomb	i don't care independent
12	the mants	half man, half ant rotoflex
13	the great mongoose	hong kong baby 1+2
14	goldfish	the ride bonfire
15	buffalo daughter	the legend of the yellow buffalo chibari
16	isaac green&the skalars	strikeout summer joco ska
17	the hamicks	xymorons networks scooch pooch
18	knucklehead	when the music hits sloth
19	the stinkies	boogie '72 sympathy
20	wool	soundcheck song crippled dick
21	smack dab	future hc
22	number one cup	malcolm's x-ray picnic derivative
23	the cherry smash	west coast rip off candy floss
24	the lefties	night flight of the bat moon dog xmas
25	sea monkeys	bowery to baghdad vital
26	holly go lightly	girl in the shower superelectro
27	cash registers	drainc and rat poison black eye
28	noggin/anucar	split sweet baboo
29	another white male	acid coloured eyes moving target
30	double nelson	bivouak roomtone
31	popdefect	i am a poseur scooch pooch
32	field day	enough for two melodiya
33	the flies	teen challenge empty
34	the lemons	keep diggin' lucky
35	ministers/speed kings	split 7's of pleasure

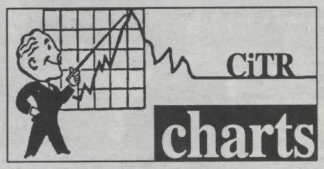
august'96 INDIE HOME JOBS

1	the molestics	now's the time
2	preston	planetra
3	the colorifics	747 (now i see heaven)
4	squeaky	three
5	oh susanna	shame
6	vico	junior
7	celestial magenta	salad days
8	gaze	jellybeans
9	stratochief	she shoots, she scores
10	the mysterons	barbeque with elvis
11	gp5	fuzzyhead pills
12	the smoking jackets	baltic boogie
13	pest 5000	break my heart
14	euphonix	let's get out of these monkey suits
15	petrolia	sweet industry
16	kid champion	luminites
17	the trish kelly experience	loose lips sink ships
18	juniper daily	never cry wolf
19	something ska	mr. roustabout
20	mollie's revenge	i wanna b
21	alley boys	crying game
22	trauf	short attention span
23	south of main	elmer
24	the emptys	opportunist's holiday
25	little gorphin annie	whore next door
26	kreviss	expose
27	wheat chiefs	everything
28	bona fly	headspace
29	sturvis	later
30	coal	chemicals
31	feel	mother of time
32	bates motel	killing me
33	prof. zic	heavy flower head stalk
34	yellowtree	love remains
35	july fourth toilet	free as a bird

Skintight Buffoonery top 10!

ALTERNATING MONDAYS 1:00PM - 3:00PM

1	antiques roadshow	
2	almost anything by nick cave	mute
3	the divine comedy casanova	setanta
4	the molestics	
5	the verve jazz label	
6	squirrel nut zippers hot	mammoth
7	a certain shirtless little man	
8	the definitive edition of anne frank's diary	
9	cocktails/cocktail nation	
10	jarvis cocker	



Rebel Jazz Top Ten Violet Lovelies

TUESDAYS 1:00PM - 3:00PM

1	tranquility bass cantanilla	moonshine
2	jacksoul	eastbound bmg
3	photek	hidden camera virgin
4	goldie	state of mind metalheads
5	ronny jordan	laidback island
6	wes montgomery	bumpin on sunset verve
7	cal tjader	the fakir verve
8	yusef lateef	brother john abc
9	antonio carlos jobin	children's games cti
10	milton nascimento	la bamba columbia

LOVE SUCKS' 10 SUMMER HIGHS

WEDNESDAYS 11:30AM - 1:30PM

1	main hrz	beggars banquet
2	dj spooky	songs of a dead dreamer asphodel
3	tortoise vs oval	12" thrill jockey
4	sugarboat vs sufi	back to bed 12" secret agent
5	labradford	scenic recovery underwood...duophonic
6	bomb scares, generally	
7	incoming promo cd comp.	incoming
8	gang violence london style	
9	bbc tv coverage of the olympic bomb scare	
10	'the brick-layer's arms'	

Don't let common constipation rob you of life and vigor! When bowels don't work right, the trouble often lies in what you eat. You don't get "bulk". Such common foods as meat, bread, potatoes are consumed in the body. They fail to supply the bulky mass that helps a bowel movement. Crisp, crunchy LUCKY'S ALL-BRAN helps in two ways: It contributes to the "bulk" you need; and it also is a rich source of Nature's intestinal tonic, Vitamin B1. Eat LUCKY'S ALL-BRAN every day, drink plenty of water, and see what a difference "regular" habits can make in your life.

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Promising "lo-fi" pricing - always among the best bargains in town

STAY TUNED NEXT MONTH FOR DICORDER'S LOCAL MUSIC DIRECTORY!

THIRD TIME'S THE CHARM 10 COOL THINGS

(ORDER'S NOT IMPORTANT, THE MUSIC IS!)

TUESDAYS 9:00AM - 11:00AM

1	the makers live at the niagara		
2	the cherry smash	west coast rip off	candy floss
3	the candy snatchers	self titled lp	safehouse
4	the legendary few	smokes cassette	
5	the phantom surfers	istanbul 7"	lookout
6	man or astroman?/subsonics	live at the starfish room	
7	servotron	meet your mechanical masters 7"	sftri
8	the vikings	go beserk lp	1+2
9	the mants	all action 7"	rotoflex
10	the insomniacs	already down 7"	estrus

on the dial CiTR 101.9 fm

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae inna all styles and fashion.

LUCKY SCRATCH Alternating 3:00-5:00PM Blues ain't nothin' but a good woman feelin' bad. Git down and git back up again.

RADIO BLUE WARSAW 5:00-6:00PM join kim & helen in their quest for krupnik.

HEATHER'S SHOW 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhajans, and also Quawwalis, Folk Songs, etc.

RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFJC (Los Altos, California).

IN THE GRIP OF INCOHERENCY 12:00AM-4AM Drop yer gear and stay up late. Naked radio for naked people. Get bent. Love Dave.

MONDAYS

VITAMIN OII 6:45-8:00AM Angerl Punk!

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Gourd of Ignorance. What will we play today? Rog will put it away.

MEKANIKAL OBJECT NOIZE
1:00-3:00PM CiTR's industrial/noise/ambient show, alternating with **SKINTIGHT BUFFOONERY** - wimpy British pop, Beastie Boys, indie guitar swing, and techno thrown in for good measure. Hit your olfactory nerve centre with june_scudeler@mindlink.bc.ca.

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer—can you say minimalist?—and whatever else appeals to me. Fag and dyke positive. Mail in your requests, because I am not a human-answering machine. Got a quarter then call someone who cares.

POLYPHONIC alternating 7:00-9:00PM Listen for all Canadian, mostly independent tunes.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.

Aug. 5: *"Testifying"* is Larry Young's (Khalid Yasin) first recording. Young was sometimes called "the Coltrane of the organ," but here he is closer in style to Jimmy Smith.

Aug. 12: The second CD by tenor saxophonist Joe Henderson, with Wynton Kelly (piano), Paul Chambers (bass), and drummer Jimmy Cobb.

Aug. 19: The late great New Orleans percussionist Ed Blackwell, with cornettist Graham Haynes, underrated alto giant Carlos Ward, and bassist Mark Helias.

Aug. 26: Miles Davis with the Gil Evans Orchestra play with the music of the Gershwin's Porgy and Bess.

TUESDAYS

MARY TYLER MOORE SHOW 4:00-5:00PM RIOT GIRL RADIO.

IQRA 5:30-6:00PM News, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Meat the unherd where the unheard and the hordes of hardly herd are heard, courtesy of host and demo director Dale Sawyer. Herd up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! ¡¡RADIO SABROSA!!

AURAL TENTACLES MIDNITE - VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS

LOVE SUCKS 11:30AM-1:30PM If you can't make sense of it, and that bothers you, go somewhere else.

FEMININE HY-JINX 1:30-3:00PM For women who sometimes don't feel fresh, but always get fresh. Spoken word and music light to heavy flow. Maximum protection recommended for male listeners. Holy Hannah! It's a Feminist show.

MOTORDADDY 3:00-5:00PM "Let those who ride decide!"

ESOTERIK 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illithids.

AND SOMETIMES WHY 7:30-9:00PM land of the loops, edith frost, containe, bikini kill ... these are a few of our fave-oh-writ things. la la la!

TROPICAL DAIQUIRI 9:00-10:00PM Zouk, Soukous, Samba, Salsa. Yes! Even Soca. Enjoy this Tropical Daiquiri with El Doctor del Ritmo.

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00 AM Let DJ's Jindwa and Bindwa immerse you in radioactive Bhungra! "Chakkh de phatay". Listen to all our favorite Punjabi tunes - remixes and originals. Brraaaah!

THURSDAYS

RADIO FREE WOMEN 10:00-11:30AM It's not a free cuntry. And we're demanding acuntability. Wake up with our collective show.

CANADIAN LUNCH 11:30-1:00PM The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, tune in and don't miss out on some happy times!

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10.

Aug. 1: Thee Pirates
Aug. 8: Your Mother(fr. Ca.!)
Aug. 15: Submission Hold & Anthony Monday (fr. Duncan)

FRIDAYS

VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here .... and bring some ice. XOXX

TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-IK DRIVE! 11:00AM-12:00PM Hop on your scoot and come along for the ride of your life with all the newest ska influences and some old surprises! pickitup!pickitup!

SOLID STATE ALTERNATING 12:00-2:00PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Path.

DRUM IN SPACE ALTERNATING 12:00-2:00PM Jazz, breaks and the silence in between - at 160bpm

LITTLE TWIN STARS 2:00-3:30 PM Kiki Liki Kiki Liki

NARDWUAR THE HUMAN SERVIETTE PRESENTS... 3:30-4:00PM Have a good brunch!

NATION 2 NATION 6:00-9:00PM Underground sound system-style mastermix radio.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emory's *Radio Free America* Series.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc... Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavor of homebass.

LIMP SINK 12:00AM-2:30AM Hosted by the G42 players. "The show that doesn't hate you." with your friendly pals Friar Fritter Abfackeln and Postman Pat. Alternating with Dr. Killdare on "The Doctor Killdare Show." Contact: limpsink@broken.ranch.org

LUCID SOUL 2:30AM-4:00AM Dr. Killdare plunders even further into the wee hours doing what he can to keep security guards and 7-11 clerks awake. Waywayway deep dance stuff and other hallucinafying fucked-up-ness.

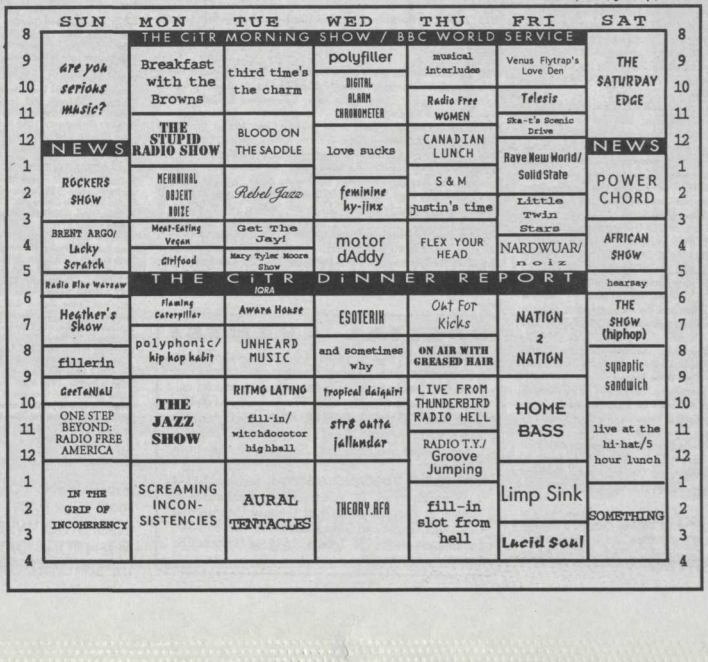
SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus *World Cup Report* at 11:30 AM. 8-9 AM: African/World roots. 9-12 noon: Celtic music and feature performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

THE SHOW 6:00-8:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Flip Out & J Swing on the 1 & 2's.

FIVE HOUR LUNCH alt. with Live at the Hi-Hat 11:00PM-1:00AM Rock over London, rock on Chicago.



The CiTR programming dep't is STILL looking for new and innovative programming ideas, particularly in the areas of spoken word and specialty music shows. If you're interested in getting involved, please contact Namiko at CiTR: 822.3017 ext. 0.

WHOM & HOW
Arts any takers?
Board Chair Harry Hertscheg
Business Mgr. any takers?
Current Affairs Slavko Bucifal
Demos/Cassettes Dale Sawyer
Engineer Richard Anderson
Entertainment Chris Allison
Librarian any takers?
Mobile Sound Ken Orchard
Music Megan Mallett
President any takers?
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BUS. LINE 604.822.3017
DJLINE 604.822.2487
MUSIC DEP'T. 604.822.8733
NEWS LINE 604.822.5334
FAX LINE 604.822.9364

August datebook

THURS 1 Paul Kelly and Tara Maclean at the Starfish Room...Rick Colbourne and Veal at the Town Pump...Maud and Tinderbox at the Railway Club...Out of the Past, 7:30pm and Double Indemnity, 9:25pm @ Pacific Cinematheque...From the Journals of Jean Seburg, 7:30pm and Cemetery Man, 9:30pm @ the Ridge...

FRI 2 The Posies w/Primitive Radio Gods and Plumtree at the Starfish Room...Herald Nix at the Railway Club...Another White Male, Bluebirad and Ten Days Late at the Town Pump...Ice T at Richard's on Richards...The Golden Coach, 7:30pm and Hawks and Sparrows, 9:30pm @ Pacific Cinematheque...Antonia's Line, 7:30pm and Cold Comfort Farm, 9:35pm @ the Ridge...

SAT 3 The Potatomen, The Softies, Plumtree, Gaze and spooky special guests at the St. James Community Square...David Gogo and Blackcat Bone at the Town Pump...Minority and Drool at the Starfish Room...MDC at the Niagara...Herald Nix at the Railway Club...The Golden Coach, 7:30pm and Hawks and Sparrows, 9:30pm @ Pacific Cinematheque...Antonia's Line, 7:30pm and Cold Comfort Farm, 9:35pm @ the Ridge...

SUN 4 The Cranberries w/Cracker at GM Place...Umberto D, 7:30pm and The Golden Coach, 9:15pm @ Pacific Cinematheque...Antonia's Line, 7:30pm and Cold Comfort Farm, 9:35pm @ the Ridge...

MON 5 No Doubt w/Goldfinger at the Vogue...Umberto D, 7:30pm and The Golden Coach, 9:15pm @ Pacific Cinematheque...Flirting With Disaster, 7:30pm and The Truth About Cats and Dogs, 9:20pm @ the Ridge...

TUES 6 Everclear w/Another White Male at the Vogue...Graham Brown at the Town Pump...Happy Campers at the Railway Club...Flirting With Disaster, 7:30pm and The Truth About Cats and Dogs, 9:20pm @ the Ridge...

WED 7 John MacLachlin at Minoru Park Plaza...Melt at the Town Pump...Ronnie Hayward Trio at the Railway Club...Dead Can Dance at the Orpheum...D.O.A., 7:30pm and Clash By Night, 9:15pm @ Pacific Cinematheque...Pasolini: An Italian Crime, 7:15pm and Anne Frank Remebered, 9:30pm @ the Ridge...

THURS 8 CiTR 101.9FM PRESENTS STICKMONKEY, BONESAW AND PETROLIA AT THE STARFISH ROOM...Coco Love Alcorn at the Railway Club...The Roswells, Veal, Oh Susanna and 10 ft Henry at the Gate...Shellycoats and Jellybean Voodoo at the Samoo Pub...Opening Night Gala - Quickies: Mixed Humour, 8:00pm @ Pacific Cinematheque...Pasolini: An Italian Crime, 7:15pm and Anne Frank Remebered, 9:30pm @ the Ridge...

FRI 9 The Touch and Gos and The Mach III's at the Press Club...The Fiends CD Release at the Niagara...Molly's Revenge, Bloody Chicklets and The Roswells at the Town Pump...Jazzberry Ram at the Starfish Room...Hard Rock Miners at the Railway Club...Station A and Motorama at the Samoo Pub...Young, Fun & Fabulous: Youth Programme, 7:30pm and Sweet 'n' Nasty: Women's Sex Programme, 10:00pm @ Video In...Rough and Ruined Feast, 9:00pm @ Edison Electric...The Decameron, 7:30pm and The Canterbury Tales, 9:35pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

SAT 10 CiTR 101.9FM PRESENTS THE FALL-OUTS, THRILL SQUAD AND THE TONICS AT THE GATE...Green Apple Quic! Step and Sponge at the Town Pump...Zakir Hussain, Hariprasad Chaurasi a and Pandit Jasraj at Centennial Theatre (N. Van)...Hard Rock Miners at the Railway Club...Forget Your Face and Chicken Supergode at the Samoo Pub...Beyond the Frame, 1:00pm, Restricted Entry: Opening Forum, 3:00pm and Men's Sex: Variations on Desire, 10:00pm @ Video In...Frisk, 7:00pm and Cat Swallows Parakeet and Speaks!, 9:30pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

SUN 11 CiTR 101.9FM PRESENTS THE UNDER THE VOLCANO FESTIVAL: THE DECADE OF INDIGENOUS PEOPLES W/CHIEF LEONARD GEORGE AND CLODE MACKENZIE; AND GRRLAPALOOZA W/THE THIRD SEX, FAITH NOLAN, VEDA HILLE, TRIBE 8, 151, JODY COYOTE AND TRISH KELLY AT CATES PARK (N. VAN)...(D)icons: Canadian Documentaries at Emily Carr...The Dyke Mom Programme, 1:00pm and Show Me Your Documents, 7:30pm @ Video In...The Canterbury Tales, 7:30pm and The Arabian Nights, 9:35pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

MON 12 Show and Tell, 8:00pm @ Video In...The Arabian Nights, 7:15pm and The Decameron, 9:40pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

TUES 13 John Bottomley at the Town Pump...Jelly Farm at the Railway Club...Funki Porcini and Coldcut at Richard's on Richards...ambivalence, 11:00am - 6:00pm and Tainted, 8:00pm @ Video In...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

WED 14 Gillian Welch w/David Rawlings and Kevin House at the Starfish Room...Ronnie Hayward Trio at the Railway Club...Cabaret Ruling Passions, 8:00pm @ Video In...The Killers, 7:30pm and The Night Has a Thousand Eyes, 9:35pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

THURS 15 Colorifics, Corsage and Coal at the Town Pump...Mae Moore at the Starfish Room...Peal w/Evani Joll at the Railway Club...The Hundred Videos, 8:00pm @ Video In...The Killers, 7:30pm and The Night Has a Thousand Eyes, 9:35pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

FRI 16 Mystery Machine at the Town Pump...Slow Gherkin and Punch the Clown at the Niagara...The Del McCoury Band at the Starfish Room...Robert Abernathy at the Railway Club...Talking Pictures, 8:30pm and Curtis's Charm, 9:30pm @ Grandview Park...Gender Warriors, 7:30pm and Pop 'n' Porn, 9:30pm @ Video In...Optical Seizures, 9:00pm @ Edison Electric...8 1/2, 7:00pm and 9:35pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

SAT 17 Party at Norman's!...Archers of Loaf and Spoon at the Starfish Room...Global Hi-Fi Perspective at the Railway Club...Talking Pictures, 8:30pm and Once in a Blue Moon, 9:30pm @ Grandview Park...Freedom to Speak: Closing Forum, 1:00pm, A Litany For Survival: The Life & Work of Audre Lorde, 7:30pm, Flinch: Mixed Sexuality Programme, 9:00pm and EXPLICIT: THE PARTY!, 10:30pm @ Video In...Optical Seizures, 9:00pm @ Edison Electric...8 1/2, 7:00pm and 9:35pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

SUN 18 Akira, 9:30pm @ Grandview Park...Optical Seizures, 9:00pm @ Edison Electric...The Tree of Wooden Clogs, 7:30pm @ Pacific Cinematheque...The Bugs Bunny Animation Festival, 7:30pm and 9:20pm @ the Ridge...

MON 19 The Tree of Wooden Clogs, 7:30pm @ Pacific Cinematheque...Dead Man Walking, 7:00pm and Dead Man, 9:25pm @ the Ridge...

TUES 20 Tara MacLean at the Town Pump...Hard Rock Miners at the Railway Club ..Dead Man Walking, 7:00pm and Dead Man, 9:25pm @ the Ridge...

WED 21 Petrolia, The Secret Three, Citroen and Tickertape Parade at the Starfish Room...Scrubbengretchen at the Town Pump...Ronnie Hayward Trio at the Railway Club...Dead Reckoning, 7:30pm and Laura, 9:30pm @ Pacific Cinematheque...French Twist, 7:30pm and The Postman, 9:30pm @ the Ridge...

THURS 22 Moonshake at the Town Pump...Kings of the Moon and Jelly Roll Blues Band at the Railway Club...Dead Reckoning, 7:30pm and Laura, 9:30pm @ Pacific Cinematheque...French Twist, 7:30pm and The Postman, 9:30pm @ the Ridge...

FRI 23 One at the Town Pump...Veda Hille and Ford Pier at the Railway Club...Through the Looking Glass, 9:00pm @ Edison Electric...The Big Sleep, 7:15pm and Sweet Smell of Success, 9:30pm @ Pacific Cinematheque...Welcome to the Dollhouse, 7:30pm and Fargo, 9:20pm @ the Ridge...

SAT 24 Veda Hille and Ford Pier at the Railway Club...One and Cherry Poppin Daddies at the Town Pump...Ben Harper at the Vogue...Through the Looking Glass, 9:00pm @ Edison Electric...The Big Sleep, 7:15pm and Sweet Smell of Success, 9:30pm @ Pacific Cinematheque...Welcome to the Dollhouse, 7:30pm and Fargo, 9:20pm @ the Ridge...

SUN 25 Through the Looking Glass, 9:00pm @ Edison Electric...Touch of Evil, 7:30pm and Pushover, 9:35pm @ Pacific Cinematheque...Welcome to the Dollhouse, 7:30pm and Fargo, 9:20pm @ the Ridge...

MON 26 Touch of Evil, 7:30pm and Pushover, 9:35pm @ Pacific Cinematheque...Jurassic Park, 7:00pm and Dragonheart, 9:30pm @ the Ridge...

TUES 27 Mecca Normal w/Two Foot Flame and Peter Jefferies at the Niagara...Colin Haye and The Molestics at the Town Pump...Ralph at the Railway Club.....Jurassic Park, 7:00pm and Dragonheart, 9:30pm @ the Ridge...

WED 28 Alexandro Escavedo at the Town Pump...Ronnie Hayward Trio at the Railway Club...Murder My Sweet, 7:30pm and The Accused, 9:20pm @ Pacific Cinematheque...Planet of the Apes, 7:30pm and A Clockwork Orange, 9:30pm @ the Ridge...

THURS 29 Six Million $ Band at the Railway Club...Murder My Sweet, 7:30pm and The Accused, 9:20pm @ Pacific Cinematheque...Planet of the Apes, 7:30pm and A Clockwork Orange, 9:30pm @ the Ridge...

FRI 30 Holly McNarland at the Town Pump...Six Million $ Band at the Railway Club...They Have Poisoned the Dinking Water, 9:00pm @ Edison Electric...The Lady From Shanghai, 7:30pm and Phantom Lady, 9:15pm @ Pacific Cinematheque...Jane Eyre, 7:15pm and Stealing Beauty, 9:30pm @ the Ridge...

SAT 31 The Sex Pistols w/Gravity Kills and Goldfinger at Pacific Coliseum...She Stole My Beer at the Town Pump...Soul Crib at the Railway Club...They Have Poisoned the Dinking Water, 9:00pm @ Edison Electric...The Lady From Shanghai, 7:30pm and Phantom Lady, 9:15pm @ Pacific Cinematheque...Jane Eyre, 7:15pm and Stealing Beauty, 9:30pm @ the Ridge...

SPECIAL EVENTS!

POWELL STREET FESTIVAL: August 3-4 in Oppenheimer Park. Celebrating Japanese Canadian art & culture. Theme this year is Asian women; special collaborative performances, taiko, dance, music...Free!

8TH VANCOUVER QUEER FILM AND VIDEO FESTIVAL: August 8 - 17 at Video In, Pacific Cinematheque and Emily Carr. See above for complete listings.

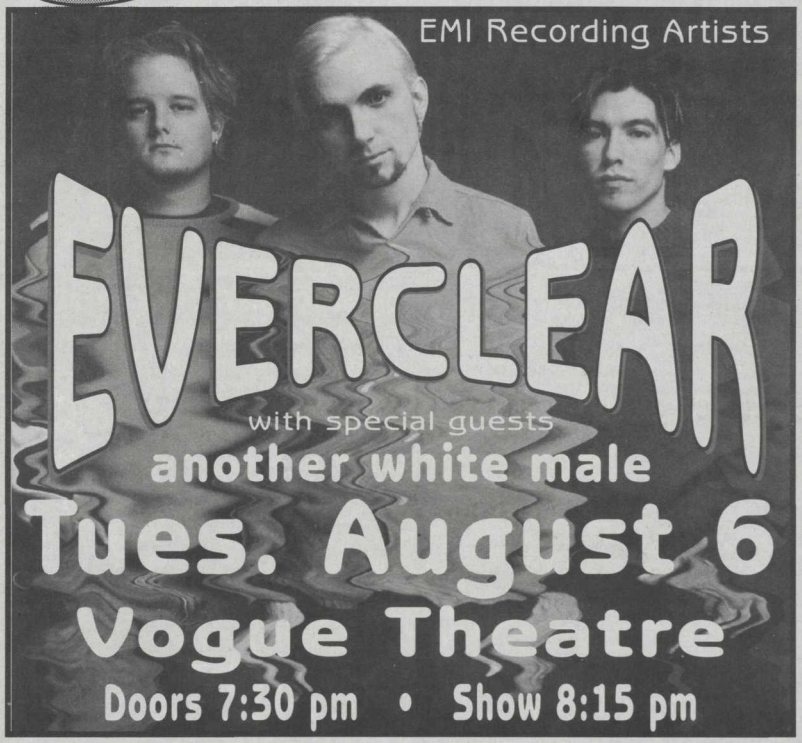
UNDER THE VOLCANO FESTIVAL: Sunday, August 11th in Cates Park, N. Van. Featuring The Decade of Indiginous Peoples, with Chief Leonard George and Clode MacKenzie; and Grrlapalooza, with The Third Sex, Faith Nolan, Veda Hille, Tribe 8, 151, Jody Coyote and Trish Kelly.

everything you need to know about..... everywhere you need to go

The Abyss 315 E. Broadway (side entrance)	488 6219
Alma Street Cafe 2505 Alma (at Broadway)	222 2244
Anza Club 3 W. 8th (Mount Pleasant)	876 7128
Arts Hotline	684 2787
Bassix 217 W. Hastings (at Cambie)	689 7734
Backstage Lounge 1585 Johnston (Granville Island)	687 1354
Black Sheep Books 2742 W. 4th (at MacDonald)	732 5087
Cafe Deux Soleils 2096 Commercial (the Drive)	254 1195
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331
Caprice Theatre 965 Granville (Granville Mall)	683 6099
Celebrities 1022 Davie (at Burrard)	689 3180
CN Imax Theatre 999 Canada Place	682 4629
Commodore Ballroom 870 Granville (Granville Mall)	681 7838
Commodore Lanes 838 Granville (Granville Mall)	681 1531
Cordova Cafe 307 Cordova (Gastown)	683 5637
Crosstown Traffic 316 W. Hastings (downtown)	669 7573
Denman Place Cinema 1030 Denman (West End)	683 2201
DV8 515 Davie (downtown)	682 4388
Edison Electric Gallery/Cafe 916 Commercial (the Drive)	255 4162
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926
Food Not Bombs Vancouver	872 6719
Frederic Wood Theatre (UBC)	822 2678
Garage Pub 2889 E. Hastings (downtown)	822 9364
Gastown Music Hall 6 Powell (Gastown)	689 0649
Gastown Theatre 36 Powell (Gastown)	684 MASK
The Gate 1176 Granville (downtown)	688-8701
Glass Slipper 2716 Prince Edward (Mount Pleasant)	877 0066
Graceland 1250 Richards (downtown)	688 2648
Greg's Place 45844 Yale Rd. (Chilliwack)	795 3334
The Grind Gallery 4124 Main (Mt. Pleasant)	322 6057
Hastings Community Centre 2096 E. Hastings (near PNE)	255 2606
Hemp B.C. 324 W. Hastings (downtown)	681 4620
Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131
Jericho Arts Centre 1600 Discovery (Pt. Grey)	224-8007
La Quena 1111 Commercial (the Drive)	251 6626
The Lotus Club 455 Abbott (Gastown)	685 7777
Lucky's 3934 Main	875 9858
Luv-A-Fair 1275 Seymour (downtown)	685 3288
Malcolm Lowry Room 4125 E. Hastings (N. Burnaby)	685 0143
Mars 1320 Richards (downtown)	230 MARS
Maximum Blues Pub 1176 Granville (downtown)	688 8701
Niagara Hotel Pub 435 W. Pender (downtown)	688 7574
Odyssey Imports 534 Seymour (downtown)	669 6644
Old American Pub 928 Main (downtown)	682 3291
Orpheum Theatre Smithe & Seymour (downtown)	665 3050
Pacific Cinematheque 1131 Howe (downtown)	688 3456
Paradise 27 Church (New West)	525 0371
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Picadilly Pub 630 W. Pender (at Seymour)	682 3221
Pit Pub basement, Student Union Building (UBC)	822 6273
Pit Gallery 319 W. Hastings (downtown)	681 6740
Plaza Theatre 881 Granville (Granville Mall)	685 7050
Raffels Lounge 1221 Granville (downtown)	473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5585
Railway Club 579 Dunsmuir (at Seymour)	681 1625
Richard's On Richards 1036 Richards (downtown)	687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311
Russian Hall 600 Campbell (Chinatown)	874 6200
Scratch Records 109 W. Cordova (Gastown)	687 6355
Southhill Candy Shop 4198 Main (at 26th)	876 7463
Starfish Room 1055 Homer (downtown)	682 4171
Starlight Cinema 935 Denman (West End)	689 0096
Station Street Arts Centre 930 Station (off Main)	688 3312
St. Regis Hotel 602 Dunsmuir (downtown)	
Theatre E 254 E. Hastings (Chinatown)	681 8915
The Tower 339 W. Hastings (downtown)	
Town Pump 66 Water (Gastown)	683 6695
Track Records 552 Seymour (downtown)	682 7976
Tree House Lounge 602 Dunsmuir St. (downtown)	871 3090
Twilight Zone 7 Alexander (Gastown)	682 8550
UBC CiNEMA (located in the SUB)	822 3697
UBC Grad Centre Gate 4 (UBC)	822 0999
The Underground 1082 Granville (downtown)	
Vancouver East Cultural Centre 1895 Venables (at Victoria)	254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876-4165
Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Vert 2412 Main (Mt Pleasant)	872-2999
Video In Studios 1965 Main (Mt. Pleasant)	872 8337
Vogue Theatre 918 Granville (Granville Mall)	257 6205
Waterfront Theatre 1405 Anderson (Granville Is.)	685 6217
Whip Gallery 209 E. 6th Ave (at Main)	
W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
Women In Print 3566 W. 4th (Kitsilano)	732 4128
Yale Blues Pub 1300 Granville (downtown)	681 9253
Zulu Records 1869 W. 4th (Kitsilano)	738 3232

SUBMISSIONS FOR DATEBOOK ARE **FREE!** TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK". DEADLINE FOR THE SEPTEMBER ISSUE IS AUGUST 14TH!

CONVERSE® CONCERTS PRESENTS



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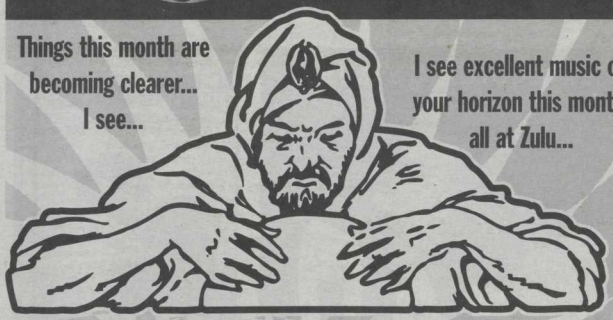
Sat	9:30 – 6:30
Sun	12:00 – 6:00

Things this month are becoming clearer... I see...



I see excellent music on your horizon this month, all at Zulu...

Zulu: Your *real* Psychic Friends Network

RED HOUSE PAINTERS
Songs For CD

Lead by principal songwriter **Mark Kozelek**, San Francisco's **RED HOUSE PAINTERS** resume their musical calling, offering us a stark yet passionate detour into musical melancholia and despair. Their fourth full length ***Songs For*** is an acoustically rich album, full of lush detail ie, "**Have You Forgotten**" and "**Silly Love Songs.**" Check it out, catharsis starts here.

16.98 CD

A TRIBE CALLED QUEST
Beats, Rhymes & Life CD/Cass

What do **A TRIBE CALLED QUEST** have to offer us this summer? On their fourth release, **Q-Tip**, **Phife** and **Ali** have laid down before us their gifts of the smoothest rhymes interwoven amongst blossoming bounties of beats. Set to their lucid social and cultural commentary, **A TRIBE CALLED QUEST** have once again set a precedent for quality and integrity, and of course, you can shake and *do the do* all the while.

16.98 CD 10.98 Cassette

THE KELLEY DEAL 6000
Go The Sugar Altar CD

Former (?) **Breeder Kelley Deal** has come back from rough times and made herself Big Chief of her very own band. On this their debut album, **THE KELLEY DEAL 6000** experiment on eleven tracks with various pop textures and styles that can alternately smack you upside or seep warmly into your brain. Sometimes it's funky, sometimes it's junky and sometimes it just plain rocks! 6000 horsepower is what it is!

16.98 CD

ROME
Rome CD/LP

The Chicago label **Thrill Jockey** have dedicated themselves to popularizing what is exciting about the margins of music: adventurous, challenging and creative exploration. Following releases by **Tortoise**, **Trans AM** and **Oval**, **ROME** are **Thrill Jockey**'s latest fine attempt to expand our "musical" opinions (and options).

14.98 CD 12.98 LP

ORANGE 9MM
Tragic CD/Cass

Braced for impact, **ORANGE 9MM** rush headlong into the American punk rock arena, and score high on both the loud and fast axis, thus forging this formula for gold into one fine h-a-r-d a-s-s spit ball. Suck it up and shoot it out!

16.98 CD 10.98 Cassette

JEREMY ENIGK
Return Of The Frog Queen CD

This former lead singer of the now defunct **Sunny Day Real Estate** returns with a collection of very subtle, dynamic, melodic songs. These "symphonic lullabies," heavily inflected with strings and horns, tread a course very difficult to **Sunny Day Real Estate**'s power rock/pop, but a very creative and listenable one indeed.

16.98 CD

CUB
Box Of Hair CD/LP

Who'd ever a-thunk that this girly-girl threesome would be putting out their... THIRD album??? After years of touring North America with the likes of the **Muffs** and **Sebadoh**, **CUB** went into the studio with famed producer **Mass Giorgini** and came up with this, their loudest, most aggressive and snarly album yet. The **CUB** is all grown up! Another infamous **Mint/Lookout!** co-release.

14.98 CD 9.98 LP

SEBADOH
Beauty Of The Ride CD-EP

There are no guilty pleasures, only pleasures. Just ask **SEBADOH** – everyone's favourite earnest indie rockers. The ***Beauty Of The Ride*** EP has all that you would want from a **SEBADOH** recording: ballads, oddities, soul searching (and a **Palace** cover, cool); and yes, brothers and sisters,... rock and roll. Get this one before the semester starts. P.S. The ***Harmacy*** full-length will be out August 20th (call it "school supplies").

9.98 CD-EP

SIX FINGER SATELLITE
Paranormalized CD

1995's **SIX FINGER SATELLITE** offering, **Severe Exposure**, was easily the new wave-noise-dance explosion hit of last year. Could they possibly top it? The answer is a resounding, penetrating YES! Listen to **Paranormalized** and let the 'Finger synth you up and rock you hard. It's hot, scary and sexy in the most sinister and subtle of ways. **SIX FINGER SATELLITE**: undeniable, unavoidable and unlike anything else.

16.98 CD available August 6

ELEVATOR TO HELL
Parts 1-3 CD

The Songbook of **Rick White** (former **Eric's Trip** member) is already one displaying a great prolific and eclectic touch. Originally a vinyl-only release, **ELEVATOR TO HELL**, now on CD and updated with bonus tracks, accentuates **Rick**'s songwriting science by further probing his fuzz-fi stylings. Its "Have 4-track will travel" as **Rick** does, meandering safely through blasts of sonic bliss and absorbed rock introspection. Feed me with your fuzz!

16.98 CD available August 6

Prices in effect until Aug. 30, 1996.

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SUEDE Trash 2 diff. CD-EPs
ORBITAL In Sides (2 CD version)
DUOTANG The Message 7"
WEEN You Were A Fool CD-EP
ROBYN HITCHCOCK Moss Elixir LP
SEX PISTOLS Filthy Lucre Live CD/LP/Cass

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